

# ART NEWS

FOUNDED 1902

OCTOBER 1-14, 1942

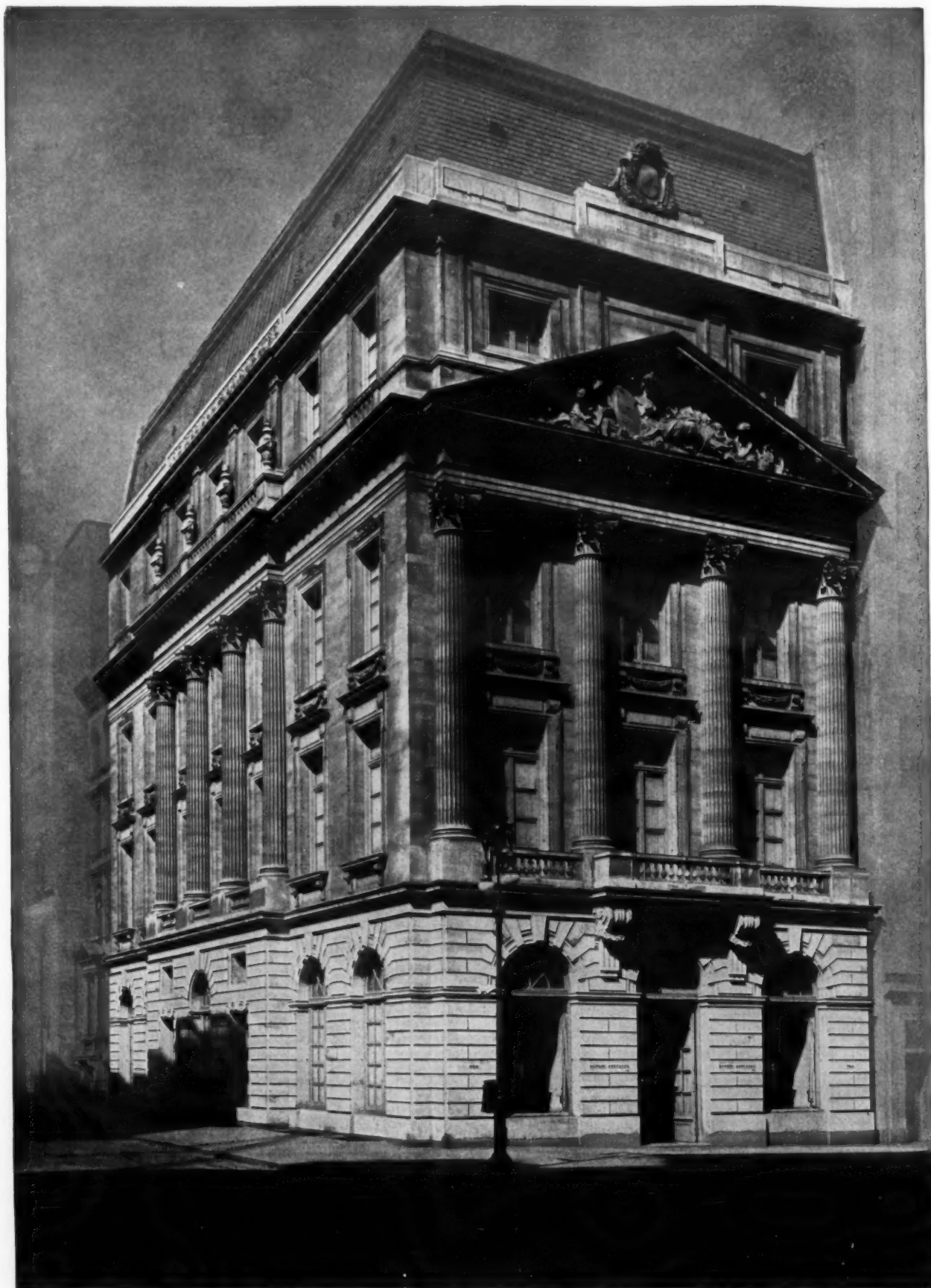
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## EDITOR'S LETTERS

CONGRATULATIONS ON YOUR BRILLIANT POSTER NUMBER. IT IS THE FIRST INTELLIGENT AND PRACTICAL SURVEY OF WHAT ARTISTS CAN DO IN THE WAR. I WANT FIVE COPIES AT ONCE TO DISTRIBUTE HERE.

DANIEL CATTON RICH  
Director, Art Institute  
of Chicago

Chicago, Illinois (telegram)

SIR:

Congratulations on your issue on posters. Having worked on this problem with the Government for some time, I assure you that your coöperation will be a great help to everyone.

The statement by Francis Brennan was in my opinion a most encouraging and intelligent approach to the problem. He surely deserves everyone's support. If the Government art situation doesn't clarify itself now, under Brennan's able leadership, I don't believe it ever will.

Yours, etc.

CHARLES T. COINER  
Art Director, N. W. Ayer  
& Son

Philadelphia

SIR:

Thank you very much for passing along to us your very swell Special Poster Number of ART NEWS. You have done a good job of reporting, and while we naturally don't agree with all the statements made, still want to congratulate you on the issue. It is worthy of study.

Yours, etc.

JOHN C. LEGLER  
War Savings Staff  
Treasury Department

Washington, D. C.

SIR:

You have done a great service with your ART NEWS issue on the Government poster. As you know, there are one or two points about which I do not fully agree—chiefly the criticism of the Lawrence Beall Smith poster which has already proved its success conclusively.

For the entire concept, no one could have anything but the greatest admiration. It is a patriotic and important job intelligently done.

Yours, etc.

JULIAN STREET, JR.  
Consultant, Office of  
the Secretary

Treasury Department

Washington, D. C.

SIR:

I should like to congratulate you and your editorial staff on the August-September issue of ART NEWS. The comparative method seemed to

me brilliantly handled. For a long time I have been meaning to tell you how much I appreciate the content and format of this fine magazine.

Yours, etc.

THOMAS M. FOLDS  
Art Director, Phillips  
Exeter Academy

Exeter, New Hampshire

SIR:

I am taking a particular interest in helping with the preparation of posters for War Bonds and I have found your issue most helpful. If I could have a few additional copies sent to me here, I would appreciate it very much. I would like to give them to various members of our staff.

Yours, etc.

MRS. HENRY MORGENTHAU, JR.  
Defense Savings Staff,  
Treasury Department  
Washington, D. C.

SIR:

Congratulations on your poster survey. It is excellent.

Yours, etc.

KATHERINE LEWIS  
Executive Sec'y, Chicago  
Committee for Artists in  
Civilian Defense

Chicago, Illinois

SIR:

I was wondering why ART NEWS, which should know better, participates in subduing the merits of Herbert Bayer for Edward Steichen's. Bayer, who is one of the outstanding authorities of exhibition design, has done a marvelous job and has in fact created a new kind of exhibition with the "Road to Victory" at the Museum of Modern Art. He has naturally also selected part of the material, as the nature of the job demands, and has just designed variations of the show for traveling exhibitions.

Yours, etc.

H. FELIX KRAUS

[ART NEWS took its cue from the Museum of Modern Art who staged the show. Bayer's work in connection with the traveling replica of "Road to Victory" is mentioned on page 32.]

SIR:

Although since joining the Naval Reserve I have been on active duty at the Headquarters of the Ninth Naval District, Great Lakes, Illinois, as assistant to the Director of Naval Reserve, I continue to receive your excellent publication which is about the best source I now have of keeping in touch with the art world.

Yours, etc.

JOHN S. NEWBERRY, JR.  
Lieutenant (j.g.) U.S.N.R.



# ART NEWS

FOUNDED 1902

Reg. U.S. Pat. Off.

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OCTOBER 1-14, 1942

# KNOEDLER

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# ART NEWS of AMERICA

## Grand Total

SELLING American art for American homes has been the prime objective of the Grand Central Art Galleries during the two decades since its founding as a non-profit organization operating exclusively in the interests of American artists. Portraiture has been the gallery's specialty, with literally thousands of commissions inscribed on books which over twenty years record sales in excess of \$6,000,000. Presidents of the United States, members of the Executive Body, and captains of industry figure among the clientele. A string of some 400 artists is backed up by lay members numbering 600 hailing from more than thirty states

Rapids Gazette, in the town where the much vaunted, much booted work was painted. Wood's intention was to suggest against the background of the Midwest's flimsy and unstructural application of Gothic architecture something significant in the character of the people who lived in these houses. "This something" reads the Gazette's story, "was narrow, false and pathetic, but at the same time, by contrast, the architecture also threw into sharp relief the fundamentally good and strong qualities of the people—just as the flimsiness of the houses called attention to the solidity of the ground on which they stood." To this end, he took great pains in the selection of the Iowa house in the



**MODELS** pose with Wood's "American Gothic" which Iowans first resented, now like. Solidity, not satire was intended.

and U. S. possessions. Business and professional men make up the Board of Trustees by which the Grand Central Galleries is governed.

With the publication of a handsome anniversary catalogue, Erwin S. Barrie, Director of the Galleries writes to us: "We have enjoyed some years of general prosperity and even more years in which the world depression has weighed rather heavily on business. We believe, however, that we must have been fairly good sailors because we have come through both fair weather and foul and are now able to report our organization in good financial condition and in a position to cope with the future whatever it may be and to continue our fight in behalf of American Art more tenaciously than ever."

## Wood's Models

THE real story behind Grant Wood's *American Gothic*, \$15,000 Art Institute of Chicago picture sensation of the last decade, was recently published in the Cedar

background and the materials for the costume. Models were his friend, Dr. B. H. McKeeby and Wood's blond sister, Nan Wood Graham. "I'll make your face very long and stern, and no one will ever recognize you," he told her. But a recent photograph of models and painting together show what astonishing likenesses he nevertheless set down.

Critical acclaim and local indignation greeted the picture. Ultimate triumph was its reproduction in *Fortune* last year as a suggested war poster over the caption: "Government of the People, by the People and for the People Shall Not Perish from the Earth."

## Widener Gift

THE news at the National Gallery is that the President has obtained from Congress the \$195,000 Pennsylvania State tax appropriation on the Widener Collection, thus removing a last obstacle which

(Continued bottom of page 7)



# CA

## VERNISSAGE

ALTHOUGH this is the first art season in a quarter-century that begins with the country at war, there can be no mistaking the fact that, already at its outset, the atmosphere is clearer and in the final analysis more optimistic than it was at this time last year when we were still technically at peace. Gone are the vacillation and uncertainty and uncharted perils of 1940 and 1941, when all sane and decent people feared that the other United Nations might be defeated before America could completely fight by their side. Today we know what we and the others are fighting for, and we know that we will be victorious, however severe the sacrifice, however trying the battle.

With that consciousness has come, too, a new realization of the meaning of art in these troubled times. Despite the country stripping for action, despite every energy of the nation driving to the single end of winning the war, we know better than ever that at no moment dare we have a "blackout for the arts." This conviction is the keynote of the autumn and winter round of activity. In it, the artist, whether his contribution is that of a successful war poster or of a purely joy-giving picture, is working for ultimate victory. And his public is hungry as never before for the spiritual nourishment that art alone can give—to the masses who are now swelling museum attendance back to record figures, just as much as to the rarefied circles of collectors. Now the latter also realize that, in a day of increased taxes, a well selected work of art can prove to be a better investment and less a liability than more monetary forms of capital. Hence, despite the seriousness of the moment, the season begins in the positive light of a clearer and brighter prospect for art, around and beyond the trials of war.

BECAUSE that prospect, we feel, embodies the huge social transition through which the arts are passing, we are constantly seeking to adapt ART NEWS to the demands of the changing world and a broadening audience. Some of the initial steps are visible in this issue.

Most important is the beginning of our new policy of quoting prices with every review of works of art that are for sale (see *The Passing Shows*, pages 27-28). In doing so, we believe that we are removing one of the last silly bits of hocus-pocus and mystification with which artists and art dealers have surrounded themselves to their own detriment as much as to that of their public. We firmly believe that there are more people who have not bought art simply because they were afraid to ask the price or feared it would be too much, than there are those who

have bought art. The only way to clear up so long-continued a misunderstanding is to bring the whole problem out into the open, which is exactly what we are doing by publishing the price range wherever it is available. Apart from the missionary value of this policy, we think it will also do much to clarify market values, particularly in making artists and dealers realize that there is a large group to whom art can only be introduced at the lowest possible prices which will eventually result in greater sales to a wider number. Finally, it seems to us, the frank mention of the price of a work of art restores to what is, after all, a simple business transaction, the dignity of the honest merchant.

*The Poster Front* (page 30) makes its first appearance as a new department which will regularly follow up one of the most essential wartime activities of artists that we so fully outlined in our last issue, the Special Poster Number of ART NEWS.

*From the Artist's Laboratory* (page 16) inaugurates a new series dealing with what is surely one of the most vital concerns in art today: the branching out into new techniques and the use of new materials. In peacetime the rapidly-growing development of new mediums and processes offered a constantly fascinating source of experimentation for the artist. Now, in wartime, it has become much more, for with growing shortages of certain materials and enforced limitations in certain methods, the enlargement of the artist's technical ken is of paramount importance to his continuance. We are starting our *Laboratory* page in the hope that it will be a forum as well as a platform, in that other artists will report their experiences to us.

THE special articles in this issue also merit remarking. Hendrik Willem Van Loon, whose *Lives* is a well deserved current best-seller, supplements them with another of his peculiarly intimate glimpses, into the character of Van Gogh (page 17). The jubilee of Charles Dana Gibson is currently being celebrated at the Cincinnati Art Museum, whose Director, Walter H. Siple, has written the appreciation on page 14. Pierre Bonnard, in contrast, is marking the end of three-quarters of a century of his life in solitude in a despoiled France; John Rewald's article on page 23 mounts a festival exhibition of his works in America. For the seventy-fifth birthdays of both men, each in his own way a distinguished figure of modern art, we can think of no better toast than the colorplate (page 19) of one of the greatest of the Widener pictures that now go to the National Gallery. *The Feast of the Gods*, painted by Giovanni Bellini at the age of eighty-five, should hopefully convince these two and most other men that they are still mere children. Many happy returns!

A. M. F.

(Continued from page 6)

has stood in the way of the transfer of this magnificent group of works to the National Gallery. Officially presented nearly two years ago and discussed at length in our November 9, 1940 ART NEWS, this gift is on a scale commensurate with America's greatest museum. Conservative indeed is the \$3,900,000 Treasury estimate of these masterpieces which have been quoted as worth between twelve and fifty million dollars. Some of the gems of the collection are Rembrandt's *Lady with an Ostrich Feather Fan*, Vermeer's *Woman Weighing Gold*, the Mantegna *Judith*, the Donatello *David* and Giovanni Bellini's *Feast*

of the Gods (reproduced in color on page 19). The collection will be kept as a separate unit, filling several rooms of the National Gallery.

Another bequest to this institution goes to the American section. This time it is John Singleton Coppley with his handsome *Portrait of Sir Robert Graham* and an earlier *Red Cross Knight*. Both are gifts of Mrs. Gordon Dexter of Boston.

### Taylor on S. A.

RETURNING last month from a 20,000 mile tour of South America, Francis Taylor, Director of the Metropolitan Museum of Art, told New York Times reporters that

"North Americans in general are abysmally ignorant about the fantastic wealth of art and intense art activity in Latin America." By this Mr. Taylor refers principally to the Spanish Colonial art, adding to his statement a hope that the Metropolitan will be able to enlarge its collection in a field currently much in vogue with our Latin neighbors.

At the moment, indeed, South America is going through a phase of retrospection which parallels our own interest in the days and ways of our ancestors as manifested some twenty-five years ago at the time the American Wing was added to the Metropolitan. In organizing their fraternal demonstrations of Western

solidarity, it would thus be well for our committees to bear this in mind, and to stress the rich and varied product of the Spaniard on American soil rather than the work of Aztec, Inca, and the other Pre-Columbian races which have already been extensively reviewed here.

### Patriotica

AT THE Metropolitan Museum an exhibition of half a hundred drawings from the Index of American design illustrates American folk art which depended for motif upon such of our national emblems as the flag, the eagle, Lib-

(Continued on page 32)





*ALFRED DESCHENES, self-taught artist from Quebec, employs his spare time in the painting of pictures which compare very favorably with those of experienced professionals. The idyllic "Children on the Beach" by this lumberjack, housepainter, factory worker is lent to Andover by Patrick Morgan.*

## CANADIANS CAN BE NAIVE OR SOPHISTICATED

*ALFRED PELLAN'S work reveals how well Canadians can take European influence in their stride. During fourteen years in France, he worked largely by himself, learned from the advanced schools, and kept his own personality intact in the creation of such precise, clear, and bright compositions as "Flowers and Dominos" lent by the Quebec Museum.*





CHARLEVOIX folk painter S. Mary Bouchard keeps house in a stone mill, traces landscape designs for the tourist trade. Her oil, "The Christening," lent by the author of this article, cleverly leads eye in two directions, masses the darks to point up the baby.

## WET PAINT FROM CANADA

*First Full U. S. View of  
Today's Art North of the Border*

BY PATRICK MORGAN

WITH the United States showing a neighborly curiosity in the arts of the Americas, it is high time that contemporary Canadian painting make a formal entrance onto the scene. For, apparently unable to achieve the Janus-like quality of looking two ways at once, we have so far concentrated on the view to the South. Now the Addison Gallery of Andover, with an exhibition entitled "Contemporary Painting in Canada," sets out to prove that the North can also provide an interesting field of vision. From this group of fifty-odd works we can at last learn what is being done by the Dominion's younger painters.

Possibly one reason why this turn to the North was put off for so long is the fact that most Canadian paintings shown previously in the United States were the work of depressingly established living masters. These prosperous academicians have something in common the world over; their work, based on some already accepted approach, is primarily genteel. It could hardly have



ALEXANDER YOUNG JACKSON, leader of the once radical Group of Seven of a generation ago, painted "Algoma Lake" in 1940. Lent to the Addison Gallery by Mr. H. O. McCurry.





**PHILIP SURREY**, commercial artist, newspaperman, painter by avocation, is a peppery observer. "The Smoker" is lent by the artist to the Addison Gallery of American Art.

been expected to arouse any great enthusiasm in this country.

The Canadian painters now being shown at Andover are definitely not established masters. That is why the exhibition seems to me to be not only timely but interesting. For if they lack the confidence of statement that comes with recognition, they more than make up for it by the sincerity of their research.

This research for a contemporary statement is not without influences, excepting of course for the folk painters of Charlevoix who in their artistic Golden Age have never had a chance to be influenced by anything beyond their actual environment and who paint with unhesitating courage and fervor pictures that radiate warmth and life. But those artists who got around have necessarily had their eyes open to a lot and it is from their more knowledgeable pictures that we come to grips with the contemporary problem.

Canadians probably take European influence more in their stride for two reasons. One is that most of them have more or less immediate European backgrounds; the other is that there has been no undue flag waving. In the United States the American scene became a theme-song, but in Canada a painter can still go out and record the goings-on of his village without feeling he is making a direct contribution to a Movement or taking sides in an argument. He has not been made over-self-conscious by too much discussion and labeling, and therefore maintains a healthy relationship be-

tween his own critical introspection and the essential urge to express what he sees.

Almost a generation ago, when imported art was predominantly the vogue and local imitations of it considered the next best bet, some young Canadians calling themselves the Group of Seven set out to found an outstandingly native school with which to overthrow the established traditions of that time. In Canadian painting they fill much the same position as the New York group of the Eight does in our country. They were essentially debunkers. By way of introduction a few examples of their work are included in this showing.

A. Y. Jackson is the outstanding figure of the group. His reward for fighting against tradition was curiously enough to gain an established reputation himself. The creative revolutionary spark is in his pictures though it becomes increasingly difficult through the years to think of his work as startling. Now, in his sixties, he is the champion of those younger painters searching in their turn for a new expression.

Jackson's fight for freedom could not have been easy. The vogue then, and which still persists, was for those atmospheric paintings derived from the French Impressionists, a competent group painting the friendly local scenes in this borrowed style. But Jackson sought to proclaim his country in its wild unfriendly mood and found in the mountains, the woods, and storm cloud skies one single rhythm which he set to strange chords



**HENRI MASSON**, a Belgian by birth, has plenty of freshness and humor. Watercolor "The Procession," recalling our own Adolf Dehn, is from the Montreal Art Association.





DAVID MILNE, New York trained, is distinguished by innocent sophistication in his recent watercolor, lent by Mr. Douglas Duncan, "Noah and the Ark and Mt. Ararat."

of color. In bringing the sky to play an integral part of the flat pattern he was forced to depend on color itself to express space, thus denying the very basis on which the popular tonal landscapes were founded. Furthermore the rhythmic shapes into which he assembled sky and land to form a unity could scarcely have been found photographic by those who admired this trait. I feel sure that when the Canadian public finally accepted Jackson's art the way was made clear for the new generation of moderns. To the painter with individuality it gave courage. But the way was not cleared to the extent of becoming a boulevard, for today there is scarcely a painter in Canada who supports himself by his art alone.

Now before generalizing about these young Canadians let us look at their work. To me this new generation is made up of individuals rather than groups. Certainly there are no clear-cut regional distinctions. As individuals they vary according to their personalities none of which seems as strong as did Jackson's. But, for the most part, they are young and already much of their work has personal flavor. Prudence Heward's *From a Farmhouse Window*, for example, stands out definitely as a strong, well fulfilled painting. Unfortunately little of her other work measures up to this canvas either in conception or color.

The folk painters of Charlevoix possess a frankness and a love of life that transcends their technical limitations. Their pictures, especially Alfred Deschenes', stand up favorably against

those of more experienced artists. *The Christening* by S. Mary Bouchard is to me particularly good. She contrives so naturally by massing her darks to focus the attention on the well bundled baby, and rebalances her composition by placing on the right that surprising piece of horse whose general expression so closely recalls eye-witness descriptions of the Loch Ness monster.

It is obvious that Alfred Pellan has been to France and has been profoundly touched by Paris but has kept his personality intact. He has natively that French logic in paint. In comparing his *Dominos* (of about 1938) with *Les Fraises* (1933) his development is clearly seen in the growing precision and clarity of his color. But there is a warmth of sincerity in the earliest painting—a less calculated logic that I miss in the other. Speaking of ice-cold calculation, Marian Scott's *Tenants* seems to hit the freezing

(Continued on page 36)



LILLIAN FREIMAN, largely self-taught, lives in New York. "Bird Market," lent by Mr. H. O. McCurry, is carefully composed, "has both charm and fullness of expression."



**SELF-PORTRAITURE** at Milwaukee: a dynamic pastel, stripped of non-essentials, by Quentin de la Tour who introduced intimate concept of human nature to XVIII century France. Lent by Wildenstein.



# 

XVI-XVII CENTURY: Pourbus' "Louis XIII as a Boy," lent by Schaeffer & Brandt Inc. (right); Antonio Moro's "Portrait of a Woman," from Durand-Ruel (at far right).



XIX-XX CENTURY: "M. Nodler, the Younger" by Courbet, lent by M. Knoedler & Co. (above); "Fernande" by Picasso, from the Bignou Gallery (below).



PORTRAITURE'S double interest for the spectator—the personality of the sitter added to the expression of the artist—makes it the most dependable of exhibition themes. For this reason the Milwaukee Art Institute has chosen to present as its major old master show of the season a distinguished survey of portraits from the early Renaissance to the present. An assembling which would be notable anywhere, it is especially significant in the Institute's new program undertaken when city support is a thing of the recent past and total support through membership the key to the immediate future.

This portrait display fills the bill for broadest appeal to a diversified group. "To the average person who has had little contact with art," writes Burton Cumming, the Institute's Director, "fifty-some portraits of fine quality by great artists are surely going to mean something. The aspect of quality may not be actually analyzed, but it will be persuasive and effective. . . . What the sitter brought with him to the artist is shaped by a special skill and interpreted through the gift of insight. Though one instinctively tries to measure it in human terms, a great portrait has a powerful entity of its own. Eventually it compels the spectator to behold it as a lasting work of art. To multiply this experience for a large number of people, to trace the development of the artist's concept of his fellow-man conditioned by his own gifts and the prevalent attitude of his own period, is the combined and fundamental purpose of the portrait show."

A recent artistic "best seller" secured for the occasion should be popular at Milwaukee as it was at the New York World's Fair. This is Arthur Devis' Master Simp-

son (reproduced in color on the back cover) whose likeness was taken home by thousands of Americans. Heart as well as eye-appeal mark the Hals *Laughing Fisherman* and Franz Pourbus' impression of the serious youth who was Louis XIII.

How artists saw themselves is a topic which does not grow stale. Here we have Quentin de La Tour, simple and straightforward (see opposite) while Duplessis, his French eighteenth century contemporary decks himself in splendid satins, puts works of art into the background. There is a touch of the mystical in the Gauguin.

Mark of a much earlier epoch retaining great vitality today is the two thousand year old Egyptian Fayum head while Rembrandt's *Old Man* is equally timeless. Antonio Moro's penetrating study, Courbet's romantic depiction of *M. Nodler the Younger*, that meeting of strong forces commemorated in Lautrec's portrait of Oscar Wilde, retain a human interest which has nothing to do with decades or centuries.

The educational value of a group of this sort is high quite apart from the aesthetic impact of the paintings themselves. In future years the Art Institute plans to present other such universal subjects as portraiture by works chosen to retrace historical developments, to reaffirm the importance of style. The periods in the present exhibition cover the Italian Renaissance from the elder Bellini through Tintoretto; the great Frenchmen in a large representation from Clouet to the modern school of Paris; the Low Countries in the brilliant seventeenth century of Rubens, Van Dyck, and Maes; the English in the eighteenth; and our American portraiture from Stuart, through Eakins down to the contemporaries.





# THE GIBSON GIRL ADMITS TO 75

## *The Artist Celebrates His Birthday at the Cincinnati Museum*

BY WALTER H. SIPLE

**T**HE mail is opened: "So you're going to have a Gibson Show. What fun. I have a lot of Gibson Girls my mother copied. They're good, too. Do you want to borrow them?"

A telegram arrives: "I see in the paper that Charles Dana Gibson is coming to Cincinnati. Do you think I could show him a leather pillow and a burnt wood box, I did years ago?"



**THE SOCIAL CARTOON** occupied Gibson during the 90s, "The Outsider" poking fun at the bizarre pretensions of an "artistic" salon. Pen drawing is lent by the artist to the Cincinnati Museum.

The telephone rings: "Say, I've got a Gibson Girl on a plate. Do you want the plate?"

These are echoes of a fabulous era when Gibson was creating a method of popular education by means of pictures. It was a period of strong contrasts: Buffalo Bill and pink satin, great wealth and extreme poverty, respectability pitted against the New Theatre, New Sports, and the New Woman. Whatever its faults, the period had two virtues—vitality and picturesqueness. Mental vigor and physical strength were necessary to those who lived a full life in our nation in the 90s. Charles Dana Gibson had both, plus humor and artistry.

This great American draftsman has just celebrated his seventy-fifth birthday and it is in honor of this event that the Cincinnati Art Museum presents a retrospective exhibition of his work. It is appropriate that the exhibition should be held in Cincinnati, for Mr. Gibson is a frequent visitor here at the home of his son-in-law and daughter, Mr. and Mrs. John J. Emery. The show includes examples of the fantastic silhouettes cut before the artist had reached his tenth year, drawings produced in the 80s and 90s, and the first quarter of the twentieth

century, and paintings done at various times, including several dated 1942. Study material, including costumes of the period, supplements the showing of the drawing and paintings. Seldom has an American artist had so full and successful a life, made so many friends, or had so strong an influence on a period. His success has been due not only to his artistry but also to his personal sincerity and honesty. He has worked through life with a sympathetic heart and a fastidious mind. He has looked at human beings with kindly humor, poking fun at their weaknesses and paying tribute to their finer qualities.

Born September 14, 1867, in Roxbury, Massachusetts, Gibson inherited a tradition of accomplishment from statesmen, clergymen, soldiers, and artists. The miniaturist, William Lovett, of Boston was his great-grandfather. When his family moved to Flushing, Long Island, the young man soon found his way to the Art Students League of New York, where he studied two years with Kenyon Cox, William Merritt Chase, J. Alden Weir, Thomas Eakins, Edwin H. Blashfield, and others. Frederic Remington, who became famous for his cowboys and Indians, and Robert W. Chambers, who deserted art for the novel, were at the League with Gibson. Dismal days followed when the artist tried to sell his work. Finally in 1886 he sold his first drawing to John Ames Mitchell, Editor of the then



**MEN PLAY** a paltry role in Gibson's world. "The Weaker Sex," from the artist's own collection, shows the haughty, dominating type of beauty who abetted the rise of feminine power in the United States.

recently established *Life* magazine. A prodigious worker, it was not long before Gibson was producing beautifully drawn satires dealing with New York politics and what might be called a sort of Bohemian life of dance halls and saloons. Of particular interest to museums is a set done in the late 80s satirizing



the Metropolitan Museum and its trustees for their failure to play ball with the public and open their doors on Sundays. (Strange as it may seem to us today, when the museum was finally opened on Sunday in 1891, after a battle of more than ten years, some financial support was withdrawn and one trustee resigned.) Gibson's early work, such as the famous drawing called *Time*, sketched in 1888, was executed with a sensitive fine line and great care. In spite of this, there is no feeling of academic dullness. The Tammany Tiger in *Time* is viciously alive, and what could be more thoroughly disgruntled than the G. O. P. Elephant? All of the figures in the background are vividly caricatured.

In 1888 Gibson made his first trip to England where he met George du Maurier, the creator of *Trilby* and the Duchess of Towers, whose work he had long admired. He also spent two months in Paris at the Atelier Julian. Upon his return to the United States he began illustrating for important magazines, such as *Scribners*, *The Century*, and *Harper's Weekly*, *Monthly*, and *Bazaar*. His style had become more free and his line had gained new vigor. Gradually Gibson became more and more interested in the social cartoon. New York society in the 90s offered a real opportunity to the artist. With Ward McAllister and *The Four Hundred*, fortunes pouring in from the West and destitute noblemen pouring in from the East, the United States had become society conscious. The doings of the mighty rich were publicized as never before and imitated in the small towns. Probably most rural matrons had hopes that Dad would strike a gold mine of sufficient size to permit a migration to New York, which meant Delmonico's, the Waldorf Astoria, the Opera, and possibly a Fifth Avenue palace. The dream might go even farther to Newport, Bar Harbor, and finally end at the Court of St. James. Gently but firmly, Gibson prodded the social climber, the title-hunting mother, the new rich, and the belligerent aristocracy. Young women of beauty and distinction began to appear in these drawings, and it was not long before everyone was talking about the Gibson Girl. Irene Langhorne Gibson, the artist's wife, often served

**WALLPAPER** design, though never executed, shows peak of popularity to which Gibson Girl ascended. Heads are an essay in nuances of expression. This study and paintings below all lent by the artist.

as the model. The Gibson Girl entered the most conservative homes, attended schools and colleges, and appeared behind the footlights. She remained through it all a real aristocrat. Probably no character in American art has ever had the influence of this healthy maiden. She played as important a part



**GIBSON** as a painter exhibits an unexpected ease in the medium. "At the Turn of the Century," (left) painted forty years ago, looks deft and pleasing to us today. "Europe 1942" (right) is the artist's latest, shows not only depth and seriousness but Gibson's unflagging interest in, and identification with life of the present day.



in the rise of feminine power in the United States as Frances Willard, Louisa May Alcott, or Susan B. Anthony, and did it with more grace and power of persuasion. To be sure, this Girl had a mate, but the Gibson Man never asserted himself. He was handsome, but shy and modest. Richard Harding Davis frequently was the model.

Appearing about 1890, the Gibson Girl continued her career through several decades, setting styles, entering sports, and commanding men. Sometimes she traveled with her father, Mr. Pipp, she married and had children, and once she was widowed. In 1917 she appeared as *The Outsider*. Here she is represented as the one beautiful normal person in a group made up of aesthetes, male and female, and a dowager protectress of the arts. The hangers-on of poetry, music, and painting are skillfully caricatured.

So much has been written about the Gibson Girl and the artistic delineation of the American (Continued on page 32)



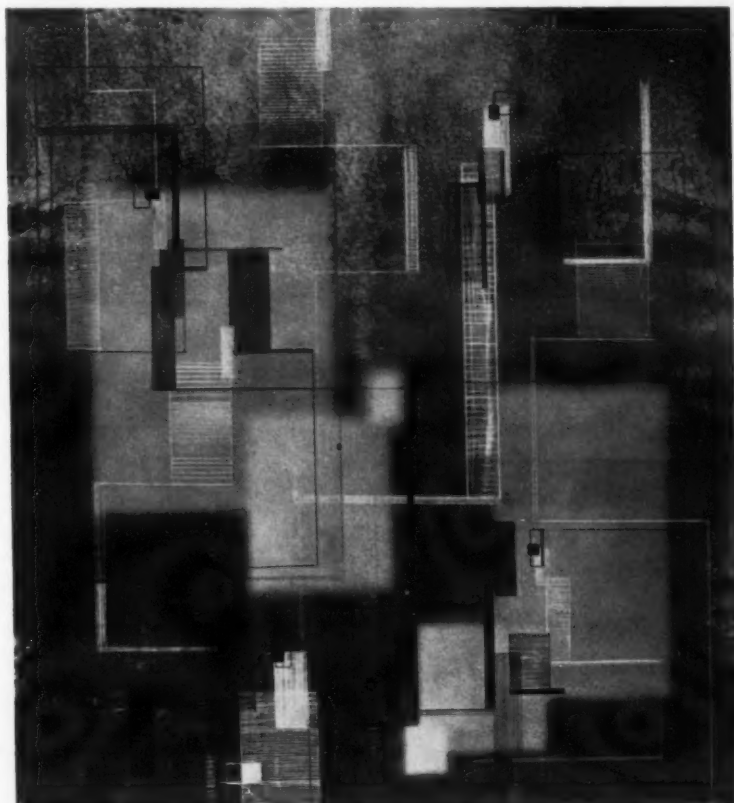
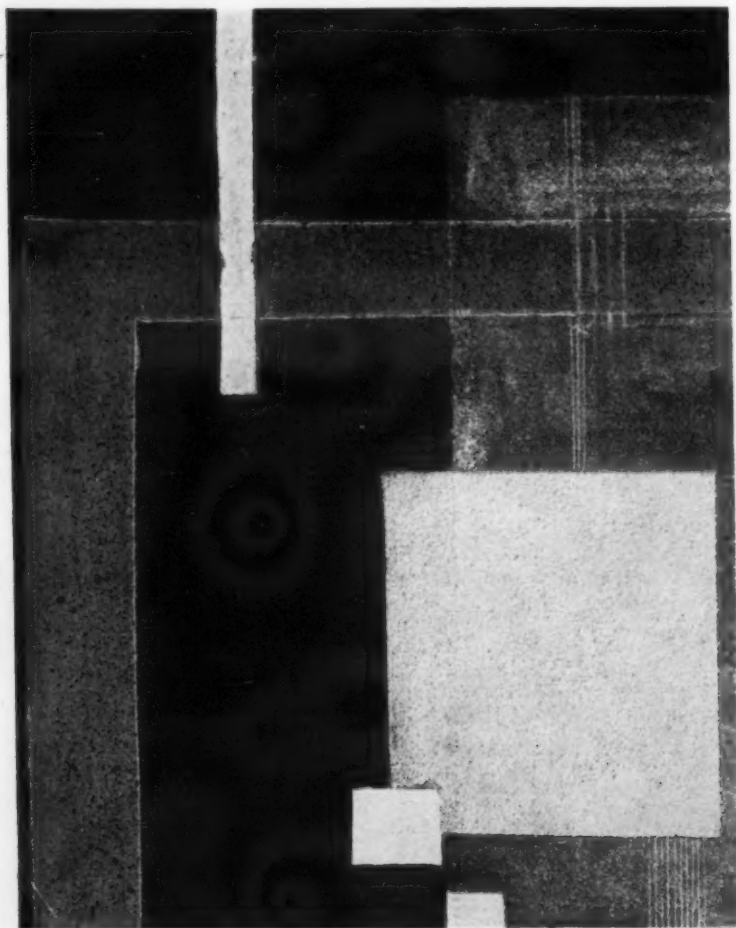
# Parchment: New Painting Surface

BY DWINELL GRANT

**I**N THE early periods in the development of artistic expression in all civilizations, that expression was dominated by the qualities of the materials used. In early Greece, in early Egypt, in early France, no matter what the subject matter of the work of art, stone remained stone, wood remained wood,

than any artists who ever lived before. Instead of being bound by material qualities, they have used them intelligently and skillfully and have found in them a real challenge to their creative abilities.

It is natural that this approach should have been taken mainly



*PARCHMENT suggests varied surface treatment. In detail at left I. Rice Pereira produces interesting textures with mica dust and oil-spattered lacquer. Diffused areas in abstraction above are made by silver leaf on separate surface behind, and seen through, semi-transparent parchment. Fine white lines are scratched in.*

and metal was still metal. Tools were crude at first and then as they were improved and men's skill in handling them increased, the feeling for the material was lost. A great many of us feel that something not only beautiful but fundamentally important was also lost in this supposed advance in expression.

The marked return, since the Impressionists, to an interest in those intrinsic qualities of materials has been one of the chief factors influencing some of our best critics to wonder if, perhaps, we are the primitives of a new era. There is an ever lengthening list of artists like Picasso, Kandinsky, Moholy-Nagy, Gabo, and so on, who by means of collage, sand in paint, and a hundred other methods have tried to make the substances they work with speak as powerfully as possible.

There is, however, a vital difference between the old and the modern "primitives." The moderns have the best tools that have ever been produced and a far greater background heritage

by Abstractionists and Non-Objectionists, since their subject matter is almost entirely the relationship of qualities, and these artists have gone far in exploiting the many new materials which science has given them. But only recently did a young American Abstractionist, I. Rice Pereira, begin to see the fascinating possibilities of an old material, stretched parchment, as a painting surface.

Pereira has been an abstract painter for about eight years and was, for a time, an instructor in the Laboratory School of Industrial Design. Her already considerable reputation is based largely on her masterful handling of textures, so that it is not surprising that when she first saw a parchment stretched ready to work on, she decided immediately to really find out what could be done with it. That was a year ago and she has used scarcely anything else as a painting surface since then. Her experiments have been so sound and (Continued on page 32)



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BY HENDRIK WILLEM VAN LOON

## VINCENT VAN GOGH IN BALTIMORE AND WORCESTER

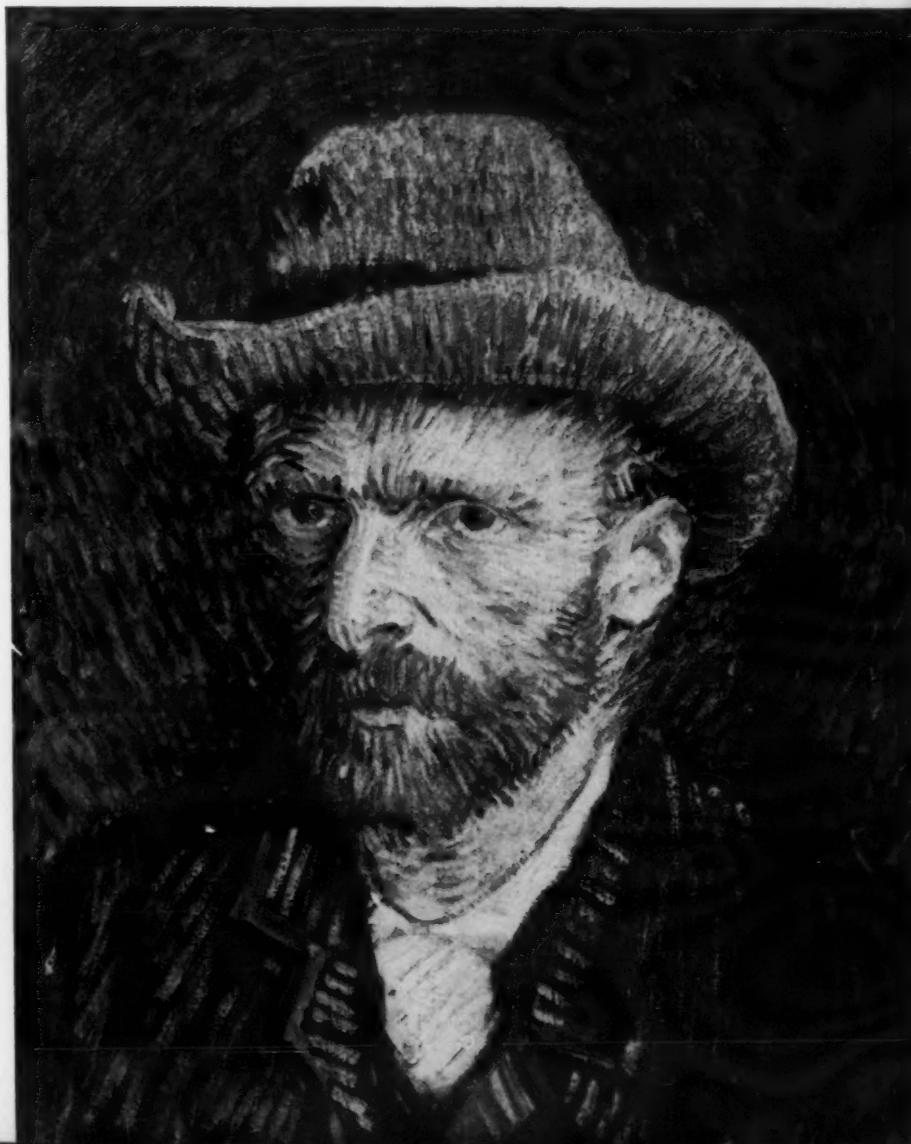
CONCERNING THE EXHIBITION IN  
BOTH CITIES OF 38 PAINTINGS,  
11 LENT BY THE DUTCH GOV'T

*A RED table, purple foxgloves, yellow book, and cobalt background is the scheme Vincent devised for his blue-coated "Portrait of Dr. Gachet," his physician who, the artist notes, was "absolutely fanatical" about the painting. Dated 1890, a month before his suicide, it is currently lent by Mr. and Mrs. Siegfried Kramarsky.*

*CELEBRATED as his sunflowers is Van Gogh's "Self-Portrait" lent by the Netherlands Government but from the collection of the artist's nephew, V. W. Van Gogh. It was painted in 1887, the Paris period when Vincent's brushwork still carried a Pointillist imprint.*

I WONDER what Vincent himself would have said of all this? Of course, he would not have approved. Poor devil, he approved of so few things in this world! For he had been born without a spark of humor. Everything was serious to him, dreadfully serious, and there was absolutely no room in his existence for the lighter aspects of life. Otherwise, he never would have fallen for that fraud, Monsieur Paul Gauguin. An able painter, I grant you, but one of the most despicable of human beings that ever disgraced our long-suffering planet, and only too delighted to avenge himself at last for all his self-inflicted miseries by torturing and finally destroying that poor, lumbering hulk of an awkward Dutchman who believed in God and in the sacredness of human life and in all those other things which Gauguin himself despised and detested with such bitter and relentless hatred.

Yes, I wonder what poor old Vincent (he was born a hundred years old) would have made of all this! But I think that I know what he would have done. He would have walked in on this exhibition, wearing his old clothes and those dreadful down-at-the-heel shoes which you will remember from that drawing he made of them—that drawing in which all the inanimate objects that served his comfort were depicted as if they had a soul of their own and must therefore be treated with tender solicitation. Then he would have turned right around and would have fled. A little later we would have found him in the nearest pub and there munching a piece of dry bread, he would have been busy unburdening his soul to that incredibly faithful Brother—that other Saint in this queer family of earnest



searchers of the Truth with a capital T. He would have told him that the people had gone crazy for if he had really been as great a painter as they now told each other, then why, during all his days on earth had he never been able to sell more than one single picture and why had his former neighbors actually spat on his pictures when a bold art dealer had finally dared to expose them in his native land? And anyway, he had not painted for a lot of "snobs"—for people who washed and shaved themselves every morning and who were meticulous about the little details of the social mechanism were all of them snobs in his eyes. And furthermore, he had painted for the poor and the down-trodden and the miserable of this earth, though he must have long since begun to suspect that the disinherited who were his brothers and sisters regarded him, this slovenly gentleman, as a poor, misguided lunatic who should have known better than to come and share their misery when he could so easily have lived the life of a civilized being.

Yes there was tragedy there—tragedy in abundance for those who stood by in helpless agony, wanting to



**"LANDSCAPE, SAINT-REMY," 1889.** "I have been more master of myself," Van Gogh wrote. He described the picture: "just nothing but plain earth and rocks." Lent by Miss Eleonora Mendelssohn to the Baltimore Museum of Art.



reach out to him and help him, but for Vincent himself there was happiness for that was the way in which this Saint Francis of the palette with his all-encompassing love for his fellow-men wanted to fulfill his mission.

He was drunk. He was drunk with the love of God and the love of that beauty which the Lord in His mercy had so lavishly bestowed upon His careless and indifferent children and which they would never understand until he, Vincent, the humblest of all creatures, was allowed to reveal it unto them.

Art is a matter of the individual. Art, therefore, is essentially aristocratic. And Vincent went proudly ahead, owning allegiance to none but ever faithful to the dictates of his own soul and conscience. When the burden grew too heavy he did not accept defeat but quietly opened the door and walked out.

He had said what he wanted to say. He had said it in the hovels of the poverty-stricken masses and among the dreary fields of the most god-forsaken realms of industry and in the sun-drenched gardens of a provincial French lunatic asylum. What did it matter? Was not his Saviour born among the lowly animals of a wayside stable?

So let us not indulge in useless laments or vain tears. Vincent had had his life and we have his art. But when another Vincent arises among us, let us be just a little more careful. This world just now is badly in need of a few saints and it matters not whether they speak words that are meant for the ear or address themselves to us by means of daubs of color that carry their message to the eye. As long as their voice is the voice of God, nothing else matters.

And now go forth and sit still and listen for you are in the presence of one of mankind's greatest heroes.

**EARLY and late:** "Still-Life: Potatoes," 1885, lent by the Netherlands Government, breaks "intransparent ochres with a transparent blue" (above). "White Roses," from William A. Harriman Collection, is dated May, 1890 (left).





### GIOVANNI BELLINI: "THE FEAST OF THE GODS"

One of the rarest gems if not the greatest of the masterpieces in the Widener Collection at Elkins Park, the gift of which to the National Gallery in Washington has now been assured through passage of a Congressional Act to pay the State of Pennsylvania the required transfer tax, is this culmination of the art of the master whose activity spans three-quarters of a century of Venetian painting. Painted, and dated 1514, for Duke Alfonso d'Este of Ferrara, certain sections of the picture are presumed to have been finished by Giovanni Bellini's pupil Titian, after the master's death; these are the trees on the rocky hill in the left background and the sky above, which seem to distinguish themselves by a freer brush stroke. The design, however, is completely that of

Giovanni Bellini at the age of eighty-five, and is probably based on some unidentified lines of the great Venetian poetry of the years around 1500. Most the divinities of Classic mythology, favorites as they were of Renaissance scholars and courtiers, are depicted here with their recognizable attributes. It is a vision at the moment before dawn of a night of the gods, a night drowned in nectar and in worldly pleasures, a night of strong men and beautiful women, which an aging artist in an eternal toast to his youth and the perennial youth of Venice of the Renaissance here conjures up—a vision such as has never been seen again, for Giambellino in the last glimmer of twilight has clarified and purified a style to the ultimate refinement of line and color.



THE Sculptors Guild Outdoor Show is going up in the world, its newest perch the seventh floor garden terrace of Rockefeller Center's International Building. Now on a level with the rose window of St. Patrick's Cathedral, 77 pieces of stone, bronze, wood, and plaster sun themselves amid transplanted greenery and skyscrapers—a distinctly advantageous milieu.

All this because the Guild members were caught up in the general patriotic surge and determined on a group expression which would somehow link their hammer strokes to the beating heart of a country at war. So the association expanded to take in an assortment of Allied Nations, invited an international committee, and arranged to secure the present site. Accent was on the progressive, the show itself launched as a "salute to freedom." Results are interesting. In pitting their portraitists against Epstein, their decorative designers against Mestrovic, and their abstractionists against Zadkine and Henry Moore, the Guild faces the stiffest competition yet. Freedom, the watchword of the show, has produced

## SKYLINE SHOW OF THE

"SCULPTURE FOR FREEDOM," the Guild's fourth outdoor show, takes place under international auspices on Rockefeller Center. Bust at extreme left is by Epstein, large foreground figure right by Cronbach. Below left by once co-crochet.

both some of the most deeply felt themes and extravaganzas whose quality of independence alone is their right to a showing alongside of serious sculpture. Here a word might be in order on the difference between spiritual or political liberty and indiscriminating artistic tolerance.

In addition to intrinsic interest, the foreign competition sets a standard of technical finish which too few Americans appear to either know or care about. However, alongside a few makers of splintery wood sketches, of scarred plasters, and of meaninglessly lumpy bronzes it is pleasant to cite some of those who do know where they're going and how to set about it. Cornelia Chapin, Louise Cross, and Paul Huyn all have carried







## THE SCULPTORS GUILD

Fourth out-  
l auspices  
left is by  
Cronbach.

Below Chaim Gross' Colin Kelly memorial is flanked  
left by Cornelia Chapin's pelican and right by Laurent's  
once controversial "Goose Girl," minus goose, against the  
crochety background of St. Patrick Cathedral Gothic.



stone carving into that most arduous stage where every smallest form counts and had better be right. Frances Mallory Morgan designs well, works her white oak with great expertness; nor is there anything accidental in the way curves melt into angles in Seymour Lipton's gay and fantastic *Blues Player*. Nicely compacted figures are by David Michnick and Robert Russin. Maldarelli shows taste, Robert Cronbach and Hugo Robus a high degree of invention. A pity that Genevieve Karr Hamlin's violinist should be placed so low that the visitor all but misses its great sensitivity. As his abstract figures once did, Cesare Stea's head hits the mark.

From at least three artists the war theme has

drawn what are probably their finest works. Enrico Glicenstein has tamed a towering trunk of redwood into a magnificent and threatening giantess called *National Defense*. Maurice Glickman's *Memorial* is not only eloquent but technically tops, and in our estimation deserves the place accorded Chaim Gross with his to Captain Colin Kelly, a piece well intentioned but short on execution. From Adolf Wolff comes a moving expression, *Pro Patria*.

To the catalogue preamble the Guild has added a few remarks on the coöperation of sculptor and architect. Here the show can demonstrate an important lesson: the suitability of plastic art to the modern city, the curiously inspiring results of the marriage of figure and cornice under the sky. To the Guild's bid for Government patronage we would like to put in a word to this effect with Washington's busy builders. Their patriotic enthusiasm already demonstrated, these men could use jobs instead of theories. Give them a chance and we may yet see a genuine sculpture for victory. R. F.



Courtesy Hyperion Press

# PIERRE BONNARD: "BREAKFAST"

*Bought by the State in pre-Vichy France for the collection of the Petit Palais in Paris, this is an important work done in the early 1920s by the one surviving master who has physically brought the art of the Impressionists down to our own day. Completely individual in his interpretation, nevertheless his richness of color is based on the prismatic*

*formula, adding to it the sophistication of Pointillist purity. His superb, subtly powerful design, generally leading the spectator into the picture through a broad expanse of large-scale foreground, stands out as Bonnard's greatest contribution to modern painting, for which, at seventy-five, he still continues to set a pace.*





## For Pierre Bonnard on His Seventy-fifth Birthday

BY JOHN REWALD

THE current attitude of certain French artists has caused a profound uneasiness in this country. We are accustomed to seeing militarists and politicians sell themselves to the enemy, but when it comes to the men who represent the invincible human spirit, things look even graver than we had feared. As we watch, helpless and far off, the underhand campaign which is directed toward an intellectual "collaboration" between France and Germany, our hopes go out to the artists whose names have been sullied by no act of cowardice. One of these is Pierre Bonnard, who on October 3 will celebrate his seventy-fifth birthday.

It was our hope that the anniversary of this last descendant of the Impressionists might be feted in this country with an extensive showing of his work. Failing this, ART NEWS has assembled in these pages some of the numerous outstanding Bonnards in America. Bonnard, who actually made a short visit here, bringing away with him an impression of furious speed and overwhelming hospitality, is extremely well represented both as to early and late works in American public and private collections.

Cut off from outside happenings, a man of few words and gestures, Bonnard quietly pursues a career which will bring proof to future generations of the survival of that France in which the topmost flights of the spirit can be combined with



POETRY of the everyday: "The Roofs" from the David M. Levy Collection, circa 1910. Top, the artist himself, as he appeared when last photographed at Le Cannet in 1941.



THE EARLY "Café," dated about 1900, shows a Lautrec-like outline but radiates a warmer spirit. Collection of Mrs. J. Bendix.

smiles and graciousness. His first steps in art were taken at a time which today seems to us all grace and charm. It was the period of Degas' little ballerinas, of Lautrec's meager night club entertainers, of the delectable damsels of Renoir. It was the day of the cancan and the first automobile, of the demi-monde and the plumed hat. It was also the day of the hundred transient reviews illustrated by unknown young artists who would one day be famous, of small avant-garde theatres, of animated cafés and studios where the newest theories put forth by a Gauguin or a Seurat were eagerly discussed. All this Bonnard observed with amusement. He studied people and things, colors and lights with a spirit as sharp as Lautrec's, as gay as Renoir's, sometimes even as ironical as Degas'. But there is naïveté and kindness too—a true Parisian spirit—and that quality which is Bonnard's own, that indefinable human warmth which speaks of a gentle, simple, gay personality.

Working with passionate enjoyment, it was not enough for Bonnard to draw and paint, he had to design stained glass and execute screens as well. Above all he made posters and illustrated books, showing in his imposing graphic accomplishment new proof of his powers of observation and invention. For some of the early volumes Vollard published he executed lithographs in which the reader can re-live the innocent sensuality of Daphnis and Chloe or find again the haunting voluptuousness of Verlaine. In brush drawings, whose freshness and mastery is

comparable only to certain Japanese works, he created for the Jules Renard *Histoires Naturelles* unforgettable animal personalities full of humor and tenderness. In his oils Bonnard shows an early inclination toward blacks and somber tonalities but later turns to more delicate ones, knowing full well how to animate a grey harmony by a note of pink or drown his nudes in a shimmering blueness suggestive of elusive delights. Again he can take us by surprise with such powerful contrasts as we find in the Paris night scene from the Spaulding Collection.

Bonnard's subjects are nudes, flowers, landscapes, fruit pieces, faces, children, dogs, seascapes, laid tables,—anything touched by grace and light, anything that smells fresh, anything which captivates eyes in love with life. Gables, chimneys, and attic windows are theme enough to make a subtle poem like *The Roofs*, from the David M. Levy Collection. The tiny birdcage on the window-ledge adds its atom of life and joy to this picture. Nearly always Bonnard will include some living creature either human or animal, if only in a corner, for to him trees, children, women, flowers, and beasts are inseparable.

At a time when the younger generation amused itself by shocking, when first the Fauves then the Cubists were deliberately altering the face of the world and creating new pictorial formulas, Bonnard continued to paint in the Impressionist tradition, directly transmitting sensations received from nature. If his work is less violent and brutal than that of a Matisse or a Picasso, his courage is no less than theirs, only it happens not to be intellectual courage. His is a visual courage and, by continuing to regard nature through innocent eyes with a perpetually renewed astonishment, he is able to give it a new aspect. Having observed that a scene looks like a mosaic spotted with light and dark—that is to say with bright colors and violet

shadows—he proceeds to apply this observation to large canvases which at times take on a decorative character. Form and color he handles tapestry-fashion, the near and the far distance often inseparably interwoven into a flat surface of vibrating tones. This style is well illustrated in the large Duncan Phillips and Museum of Modern Art pictures as well as in a Smith College landscape of more recent date.

Although today he denies that he is a lyric artist, Bonnard's work was from the first marked by a strong poetic sense, rare enough in our day. Thanks to the intimate nature of his art, he from the first had, if not great success, at least the applause of people who knew how to see and feel. His work is not made to be appraised—for appraisal is a cold thing—but to be enjoyed. His beguiling freshness invites the senses rather than assaulting them, a quality which may not entirely get across to the visitor on a first viewing. Bonnard's canvases never seem destined for museums, their place is a living-room where friendly eyes can

return to them again and again until every luminous color spot has begun to sing in its proper key. Doubtless it is just this necessity for prolonged, even loving, observation, together with the absence of all sensational effects, which has prevented Bonnard from occupying the important niche he deserves in modern art. At Pittsburgh in 1923 he had to be satisfied with a third prize at the 22nd Carnegie International. In '36, however, he won a second Carnegie prize while the coveted first went to Leon Kroll.

Youthful for all his seventy-five years, Pierre Bonnard today leads a retired and hard-working life in the village of Cannet on the Mediterranean. His pink house, shrouded by greenery, dominates a hill down which orange trees, olives, and almonds step in terraces to the sea. Bonnard will not tolerate the hand of man in nature and as a result his garden is overgrown, its narrow

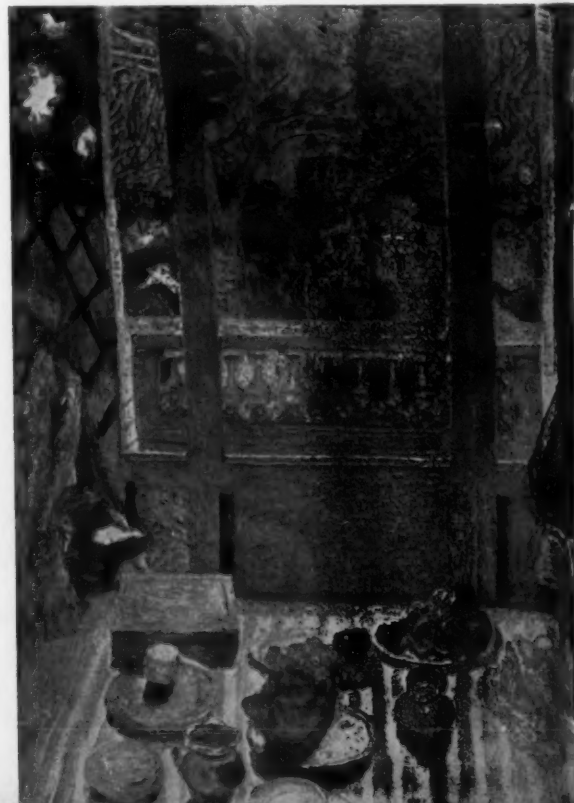


**INTIMATE** but unsensational, Bonnard's "Woman with Cat" elicited only a third prize at the 1923 Carnegie International.

**POWERFUL CONTRASTS** make "View of Paris at Night," from the John Spaulding Collection, one of the most striking Bonnards in America. Note modernity of touch together with the steep angle which artist borrowed from the Impressionists.



**"BREAKFAST ROOM,"** 1930, a subject which has become synonymous with Bonnard's name. Owned by the Museum of Modern Art.





paths almost choked with wild plants and flowers. Behind the house are more gardens and terraces watered by a canal whose banks make the artist's favorite promenade. Here, looking at the hills, Bonnard recalls the Ile-de-France countryside laced by the wide ribbon of the Seine—a landscape toward which his thoughts go out constantly but which he has not glimpsed since the beginning of the war.

People who have visited the pink house lately find an unpretentious man who offers a kindly welcome while observing them through his heavy glasses with a glint of humor. Passing through a large room in which hang two Renoir pastels dedicated to him, Bonnard leads the visitor to his small studio. This studio surprises by its total absence of painters' gear. There is neither easel nor palette; on the table a nicked plate covered with more or less dirty colors represents the origin of the artist's luminous tones. Instead of working at an easel it is his habit to tack enormous pieces of canvas directly on the wall, executing simultaneously on this wide white surface several paintings of totally different character. The astonished visitor sees at one and the same time a big study of a woman in a bathtub and, separated by the narrowest white strip, a standing nude. Elsewhere he has embarked on a small still-life. Once finished, Bonnard cuts them apart and has them mounted on stretchers. Occasionally he will return to a painting long after and rework it into complete unrecognizability.

Painting on his wall, Bonnard is the instrument of an inspiration born in the memories and observations registered over the course of a lifetime. In the foreground of the woman in the bathtub, who is placed rather high in the composition, there extends toward the spectator a yellow and black pavement rendered with such sharp realism that one instinctively casts around the studio to find its original. The bather herself, extended beneath the water, is studied with such affectionate care, with such regard for nuances that, but for the painter's affirmation to the contrary, you would swear it had been done from a model. Even in his landscapes Bonnard never works directly from nature; brief sketches made on odds and ends of paper during the course of his walks are sufficient to fix in his mind those aspects of a scene which arrest or preoccupy him. Often he paints imaginary views, combining the massed flowers of formal gardens with the splendor of blue sea beyond. Having made a preliminary charcoal sketch on white canvas, he first sets out to establish the green values. Little by little he raises this tonality, not hesitating to use black, which he well knows will miraculously pull the bright tones together. Of late Bonnard has had to give up oil painting for want of materials, working largely in gouache.

Bonnard rarely talks about his art and when he does it is entirely without pose. Taking leave of some friends recently he



*ALMOST Victorian in its opulence, "The Palm," from the Phillips Memorial Gallery, is one of the outstanding examples of landscape with figure. Below, the "Midi Landscape," belonging to Smith College, is treated as a simple color tapestry.*



remarked, to close the conversation, "I'm an old man now and I begin to see that I do not know any more than I knew when I was young." This statement, his modesty notwithstanding, is actually true. Since his earliest beginnings Bonnard, in defiance of an evolution of his art, has remained the same. If he doesn't "know any more," it means that his art springs less from knowledge than from sentiment, less from things he learned than from the ones he carries within himself. Thus today, as much as a half a century ago, Bonnard can touch us by a vision that is bold and fresh, by a spirit that is gentle and gay.

# OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS' OPINIONS OF ONE MAN SHOWS CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery (and where to find ART NEWS' review of each exhibition)	NEW YORK TIMES Howard Devree—H. D. Edward Alden Jewell—E. A. J.	HERALD TRIBUNE Carlyle Burrows—C. B. Royal Cortissoz—R. C.	SUN Henry McBride—H. McB. Melville Upton—M. U.	JOURNAL-AMERICAN Margaret Breuning—M. B. WORLD-TELEGRAM Emily Genauer—E. G.
<b>ANDERSON,</b> Associated American (see ART NEWS, this issue, p. 28)	... is more meditative, somewhat quieter in his handling of paint. "Evening on the Cape" is characterized by a kind of pleasant furry repose, and a reticent poignancy attaches to "Day's End," one of the tempera paintings. E. A. J.	Doggedly realistic. ... The rough-grained appearance of his painting is not helped by his uncertainty as a colorist, even though in the exhibit called "Day's End" his grasp of a dramatic war-time theme is plausible and competently shown. C. B.	... turns to the cross roads country for his subject matter ... seems most interestingly represented in his "Boston Corners," "Wyoming Saga," "The Trespasser," "Roads of Steel" and the slightly surrealistic "Day's End." M. U.	
<b>AUSTIN,</b> Perls (see ART NEWS, this issue, p. 27)	One of the horses is portrayed in swift motion by means of a complicated, nervously eloquent tangle of lines. There are the mysterious girls and young women, too—less wraithlike, perhaps, than those that have figured in the paintings, yet mysterious, for all that. The drawings are exceedingly delicate. ... Line is sometimes clear and hard, again drifting softly into indeterminate blurs. This work is always interesting, though it seems suffused with a certain elusive precocity. E. A. J.	Chiefly interesting here is the blending of personal viewpoint and style with sensitive line. The drawing itself stems from the Picasso-invented pure outline idiom, which Austin handles confidently and with skill; but the imaginative character of the work is perhaps more vital to the success of the show. Among the pleasanter effects, for instance, are the studies of catamounts, which are favorite symbols of the artist's poetic paintings. C. B.	They are done in rather an odd technique—black and red indelible pencils on dampened paper, or even paper submerged in water. The subjects, figure themes and animals, done with rare economy of apparent effort, are pleasing in their rhythmic use of line and certainty of handling. M. U.	The effects Austin gets ... are usually both varied and interesting. ... His line becomes blurred, and the better to model with, it would seem. And everywhere there is a softness and mystery—even, unfortunately, where he was striving, I take it, for the sinister rather than the soft. But these drawings do, when they come off, have a sensitivity, delicacy and grace which are most appealing. When they don't come off, however, they're apt to be silly. E. G.
<b>CHRISTENSEN,</b> Vendome	... reveals a very uneven output from this decidedly serious worker. One figure piece, the back of a sun bather, stands out, albeit somewhat impaired by a certain airiness. Landscapes tend to the scrubby in surface. Statements are forthright and forceful. Flower pieces are bold and vivid. H. D.	... including landscapes in cool and poetic moods and nudes and landscapes brought together imaginatively ... does his best in the simple landscapes such as "Clearing and Colder" and "On the Corner." When he imagines a subject he paints with great vehemence and the effect is not so good. C. B.	... is a very uneven affair, it's true. It includes things that are incredibly tasteless and banal. But along with them are landscapes of amazing breadth and freedom, and truly imaginative handling of color. If Christensen would stop being significant and just paint what he sees and finds appealing, he'd be a much better artist. E. G.	
<b>HEAD,</b> Associated American (see ART NEWS, this issue, p. 28)	... rather sharply simplifies, creating sometimes a sort of papery effect. Her palette is on the dark side, but as a rule only to the extent that a foil is thus provided for accents of high liquid color. She exposes a lively interest in night subjects, with their counterpoint of light and shadow. E. A. J.	... has achieved smoothness of technique and vibrancy of color, which are best shown in the display in "Lampshade Makers," "Subway Madonna" and the ferryboat scene, "A Guy and a Gal." Human interest appeal is well developed in her work, and the bite in her character drawing adds to her sense of human understanding. C. B.	... confines herself to city themes ... seems most attractively represented in her "Lampshade Makers," "2 A. M.," "Park Cafeteria" and "Free Clinic," a water color. M. U.	
<b>HERRON,</b> Pinacotheca	Familiar shades make their presences felt in the determined paintings ... seems to me to be exhibiting a little prematurely. Sheer realism and the semi-abstract are accompanied by surrealism. ... Yet there are earnestness and something impelling behind all this high-keyed and hectic montage. Only, from the evidence, this gallery visitor is compelled to the conclusion that the artist needs a little more time out for determining which way the team should carry the ball. H. D.	The airless, deserted architecture of Chirico and the French neo-romantic painters, occurs in the paintings of Davis Herron. ... His pictures invoke different moods, with a particular gaiety showing in his recent designs. One of these called "The Nursery of the Giants" is extremely colorful and composed of images more Miro-like than derived from Chirico's earlier phase. From New Orleans comes an interesting study in roof gables. It is cleverly composed, nicely painted. M. U.	He emerges a painter of unusual gifts. One of them, it must be admitted, is for absorption. It's clear when you look at these pictures that Picasso, Miro and one or two other School of Paris painters have impressed him deeply. But just as clear is the fact that he has much inventiveness of his own, that he has a flair for vivid color, that his compositions are as neatly put together and as cohesive as bricks in a building, and that he has in his makeup a broad streak of wit fantasy. E. G.	
<b>MELTZER,</b> Vendome (see ART NEWS, this issue, p. 28)	... has made recognizable strides. Her color is better, her touch surer. A tendency to present figures in suspended motion and in strained attitudes detracts from the appeal of a number of the canvases. It is ambitious work, but the painting called "My Husband"—unstrained and without posturing—comes off best. H. D.	Anna Meltzer's interest is in human characterization. Considerable variety of picturesque and whimsical types shows her range of interest and ideas. One of her best pieces, which proclaim her a sturdy realist, is the portrait "My Husband." The trend of style revealed in these paintings is from the skilled academism of "Delivery Boy" to the sober tonal harmony of "My Husband" ... she is well equipped to make the most of her subject matter. C. B.	... her work seems to have grown in strength if not in charm. But then one cannot have everything in the same canvas. Still far all her evident advance, one is inclined to prefer two canvases that were shown in her previous exhibition, the two interiors, "Composing" with its admirable atmosphere effect and "Gallery Visitors" with its delightful touches of satirical humor. M. U.	There's still nothing unique or dynamic in Miss Meltzer's pictures. But they're full of a robust, healthy flavor. They're extremely well drawn and modeled. The color has a certain vibrant strength. And every once in a while she turns out something like "Lost," a mysterious, provocative study of a wild-eyed, screaming woman. It suggests, in its note of psychopathic terror, the work of the Frenchman, Balthus. E. G.
<b>MIRA,</b> Acquavella (see ART NEWS, Aug.-Sept., p. 32)	Washington Square in various moods; a facade off Gramercy, the teeming life of Fourteenth Street, Madison Avenue uptown and a sidewalk cafe in the Village have all attracted his brushes. At present his smaller canvases are surer and better realized than his larger efforts. But he is obviously working out an individual approach and a style of his own. H. D.	... has painted them all smoothly and cleverly, with light sifting into the scenes and giving them a warmly impressionistic feeling. These are the works of an accomplished brushman who produces authentic and easily salable pictures. It is a little surprising to learn that he hadn't just arrived from abroad, for he has the sense of the picturesque and popularly appealing subject which distinguishes many French impressionists. C. B.	The subtle differences which distinguish one section of New York from another he misses entirely. ... On the technical side the pictures are pleasing. The designs of tall buildings, streets pierced with bright shafts of sunlight, masses of people and automobiles, are well handled, although even here there is monotony, since the device used in the majority of paintings is the view from a height. Drawing is deft and sure. And color and brushwork are both pleasing. E. G.	
<b>PRATT,</b> Kohn	... turns easily from atmosphere in thin wet wash to the presentation of solid forms in distinctive color. Papers stressing foliage get into a rather high key. But the artist knows what he is doing and compositions are pretty well worked out. H. D.	Pratt's subjects, which disclose his interest in coastal landscape, were painted chiefly around Montauk, L. I., and show good feeling in his work. "Derelict" is one of his strongest watercolors, while "Hunters Island" and "Mattituck Inlet" show subtle mood and color with poetic effect. M. U.	The majority tend to be illustrative—though never banal—with that persistent emphasis on boats. ... But a few of them loosen up, becoming at once broader and more delicate, if the combination is no paradox. E. G.	
<b>SCHREUDER,</b> A.C.A.	... big, powerful figure paintings conceived in swirling emotional designs. One suspects that Mexican painting, the Fauves and, in one instance, Redon, have been influences. This is some of the most vigorous and forceful brushwork I have recently seen and it leaves one with a sense of first-hand emotional experience. H. D.	Figure subjects that are painted in heavy brown and other melancholy colors, are chiefly shown in the display. C. B.	He paints robustly, employing heavy impasto and a palette that rightly seems to hold to the dull earth colors. As a result of the low key in which he paints, his oils are inclined to appear somewhat heavy and more or less obscure. He attains to far greater clarity in his drawings and his intent becomes more evident. M. U.	Granted they have enormous vitality and a kind of brute strength. They're also marred by some of the dulliest color you ever saw, they're monotonous as a chain of depressingly dark days, and they're muddled in their ideas. There are two exceptions in the exhibit. One, a composition entitled "Fisherman," ... The other painting is called "Planting Potatoes." E. G.
<b>SENNHAUSER,</b> Kohn	The artist, in these non-objective subjects, works with great precision. The designs appear carefully thought out and are as painstakingly set down on paper with pen and wash. Color is frequently used. E. A. J.	Neatly contrived according to the non-objective theory of abstract painting, the exhibits are grouped by Mr. Sennhauser into four forms. ... The "architectural" designs are among the sheerest, most precise of the lot, while others include some pleasantly flowing forms, called "lyrical" designs. ... There isn't great originality about his work as a whole. C. B.	... is the precisionist, drawing neat patterns in pen and ink for the most part, of concentric circles and assorted geometric shapes. ... Taken as a group these are nicely designed, well-balanced, austere developed studies that remain, however, bloodless and thin. Sennhauser has taste. It's clear. That he has ideas or spirit is not proved here. E. G.	
<b>WIENER,</b> Nierendorf (see ART NEWS, this issue, p. 28)	... has undeniably arrived at a highly personal statement of her impressions ... essays an interpenetration of color in her fluid rhythms with decorative and lyric effect. There is, in fact, more than a little of the spirit of the Debussy nocturnes—"Fêtes" and "Nuages"—in much of this painting. H. D.	Some of the experiences shown in her pictures, she suggests in the catalogue, were stored up years ago with her first delighted contacts with the outdoor world. ... Other pictures evidently interpret more recent and timely reactions. ... The approach in all these exhibits is personal and poetic, and there is a touch of brilliant self-expressionism in the painting called "Day and Days." C. B.	... she hasn't chosen realistically to depict specific forms. But her conceptions aren't abstract, either. ... All of Mrs. Wiener's things are evidence of her excellent taste as well as her poetic nature. There is knowing balancing of shape, color against color. There is also interesting development of texture, though in a manner that does, it must be admitted, suggest still the influence of her teacher, Morris Kantor. E. G.	



# THE PASSING SHOWS

## DRAWINGS

**WORKING** under water with two colored indelible pencils, Darrel Austin, who could obviously never do anything like anybody else, has produced the amazing series at drawings now at the Perls Galleries. Texturally they are extraordinarily beautiful: the line that has run and spread, and dried has a soft etched bite, shadings hang smoke-like on the paper apparently snatched from the water just before floating away. This time the animal theme is played in reverse—instead of pale, glassy eyes Austin shows us spots of velvet on a ghost body, recalling Foujita's dangerous softness. Altogether new are Austin's studies of running, women run-



**DARREL AUSTIN:** "Girl with Apple," drawing at the Perls Galleries.

ning along Classical drama patterns, horses bent on a wild course of escape. (Prices from \$50 to \$200.)

The only Bellows prizefight drawing still on the market is at Allison's and a gem it indeed is. Preliminary study for *The Big Bout*, it was done upon returning from the first Garden fight to which women were admitted. The flashy but somehow magnificent foreground figures, the harsh tense atmosphere, the punch of the composition put this one way up in front. Four other Bellows give insight into his extremely varied wash and crayon technique. In this room too we find Andrew Butler who draws the Southwest neatly and Ada Gabriel with pleasing lithos. (From \$8 to \$500.)

"Sculptors' Drawings and Painters' Sculpture" at Weyhe's make the best case for the former. If we

prize Renoir's study of Jean or the Picasso woman who became the figurehead of Cubism, it is primarily as associational pieces. The bronze calls color to mind where, with the sculptors, Gaudier-Brzeska's iron line and Kolbe's supple one, Lachaise's greedy curves or the eternal combat of Lipchitz make a closed experience in themselves. (Prices from \$15 to \$1500.)

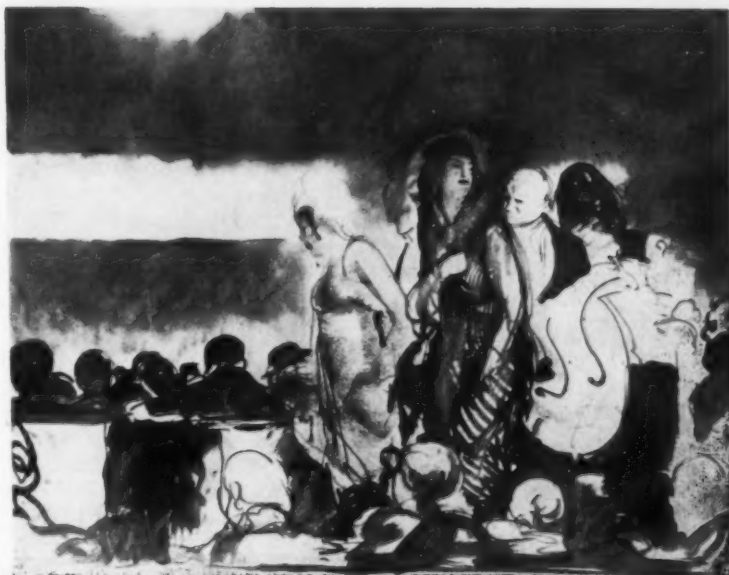
## GROUPS

**SO OFTEN** do groups seem casually assembled as exhibition schedule gap fillers, that two spruce contemporary shows at Buchholz and Downtown, selected with an eye to giving the spectator a return on his time spent, are happy exceptions. Mostly European, the Buchholz offering contains many things seen before and meriting reviewing. With the new are a Masson and a Chagall drawing of an angel. Among older paintings, from large canvases by Beckmann, Kirchner, and Kokoschka to small abstractions by Klee, Picasso, and Knaths, there is much to linger over as there is in the sculptural list of Degas, Lipchitz, Maillol, Barlach, Flannagan, and others. (Prices: drawings \$100-\$250; paintings \$200-\$2000; sculpture \$150-\$1800.)

Eighteen artists in whose work Downtown specializes include the chic, decorative Zerbe and the primitive Pippin, newcomers here who fit into the gallery's plan of representing many phases of U. S. art. Kuniyoshi's magnificent *Spanish Soprano*, boldly patterned, sensitively brushed and toned, is his most fully matured work; Breinin's *He Walks Alone* adds a religious



**LUCAS CRANACH THE ELDER:** "Portrait of a Man." Exhibited at the Lilienfeld Galleries.



**GEORGE BELLOW'S:** "Preliminaries to the Big Bout," one of the rare drawings of a prizefight subject now showing at H. V. Allison. Lithograph of same subject exists.

note to his spiritual romanticism, but marks no time when it comes to richness of painting; Jack Levine's parable of two generations, the last picture completed before he joined the Army, shows great improvement through the toning down of his color. A capital joke is by Steig: Julian Levi limned Steig sympathetically in oils; Steig retaliated with a caricature of Levi, brush mustache and all, carved in wood. Sympathetic too, as evidenced by the golden heart dangling from a golden chain. (Prices: \$80-\$2500.)

100% American are groups at Milch and Macbeth. The former, covering several generations, includes a fine *Venice* by Moran and Homer's glowing *Girl in Autumn Woods*. Contemporary Marianne Appel's panoramic landscape has bright charm, and familiar Kroll, Sterne, Etnier, and Sheets are present. (Prices: \$250-\$4000.) From our own generation is the selection at Macbeth dominated by Hartley's dynamic masterpiece, *Portland Head Light*, overpowering all else. Walt Killam's landscape is so remarkable for sheer color and design that one wonders why his work is not better known. Notable are the oils by Furman Finck, Carl Sprinchorn, and watercolors by Pleissner and Andrew Wyeth. (Prices: \$75-\$2100.)

## OLD & NEW

**CAN** twentieth century painters sit down at the same table with the great artists of the past? The Lilienfeld Galleries believe they can and in their stimulating mélange of old and new wisely select Derain, the "old master" of the modern school, to lend weight to the argument. His velvety flower piece which hangs between a superb

Cranach portrait and a Joos van Cleve does hold its own astonishingly well, while a green-toned still-life breathes the same gay and decorative spirit as the Schooten fruit piece opposite. Elsewhere we see Magnasco vs Vlaminck, the former one of the finest in America, the latter an unusually finished seascape which postcarded its way to fame at the San Francisco Fair. Alone these examples go to prove that, besides freedom of expression, our time has also produced that elusive thing called quality. (Prices from \$400 to \$12,000.)

The group show at the André Seligmann galleries concerns itself with Americans, if we can include as such New Citizen Menkès. All but the Corbinos seem happily chosen, Botkin and Ary Stillman giving a particularly good account of themselves. (Prices from \$180 to \$800.)

## FRENCH

**TWO** of the pictures in Paul Rosenberg's early fall group show call for big words. The Courbet *La Vallée de la Loue* is nothing short of majestic in its stillness and intensity, in the way Courbet, setting tone against tone, rushes the eye from the summits of a wild high rock to the black-green depths of the valley below. The big Picasso at the end is a perfect whale of a picture. More assertive in color than many of the Neo-Classic period, these reddish-skinned women have almost as much strangeness and power as the famous *Femmes au bord de la mer* of the same year.

Subtler pleasures emanate from Manet's unfinished *Monsieur Hoschede et sa Fille*, a masterpiece of implied statement which makes the smaller surrounding Impressionist

works seem almost obvious. In the thinnest, freest kind of underpainting, it is a monument to Manet candid-cameraman and may be interestingly compared with the Manet in Durand-Ruel's group exhibition down the street, an entrancing study of a child neck-deep in summery grasses. Among this latter gallery's nineteenth century fare we also find an old and welcome friend in Monet's *Gare St. Lazare*—the wonderfully atmospheric version of the scene which is all steam and smoke. (Neither gallery will quote prices.)

## DIVERSITY

**T**WO family affairs are on the calendar, the joint husband and wife exhibition of Lois Head and Carlos Andreson at Associated American and the Schaefer's, a mother and two daughters, at Argent. Andreson and his wife, both Westerners, are fairly independent of each other artistically, his more mature work having a mellowness which contrasts with the rather cold, alkali sharpness of her tones. Her subjects are mostly humans, on the Ashcan side. He prefers landscape, his very best work being carefully and beautifully executed in egg tempera. (Prices: \$75-\$350). Of the Schaefer's, Martha, the mother, specializes in portraits. Her daughter Mary has a neat caricaturist's touch in lithographs, a medium in which she composes well. Louise Schaefer, a professional musician, chooses watercolor for her painting activities. (Prices: \$5-\$200).

Of the soloists up to greet the season early, by far the most interesting on our list is Upstate New York sculptor Peter Grippe whose first Manhattan showing is at Orrefors. "Sculpture in Movement" he calls his creations in several materials, many polychromed, others embellished with carved decorations. In

movement they seem to be indeed. Apparently taking the forms of Lipchitz, Zadkine, Picasso, and the ancient Mexicans as points of departure, Grippe has spent the past fifteen years in an attempt to give his figures what might be called a "fourth dimension." He is convincing. When he abandons motion for static form, as he sometimes does, he has a good grasp of this concept too. As decoration the intrinsic value of his work is high, its conversational value even higher. But he is no crackpot, and the serious side of his work may well have a future. (Prices: \$100-\$1000.)

Familiar is George Picken whose watercolors at Rehn reveal how much of the war the artist has been able to observe from an East End window. Blackouts on the river at night,



**LOIS HEAD:** "Neighborhood House." Associated American Artists shows the work of this artist together with her husband Andreson.

aircraft transports, and ships in the building are deftly composed into pictures notable for Picken's cottony texture and rich interplay of tones. More pastoral themes and still-life are included. (Prices: \$75-\$300). Illustrator John O'Hara Cosgrave II has watercolors at Theodore

Kohn's which make much of stirring contrasts between dark skies and gleaming architecture and are appropriately lighthearted when New Orleans is the subject. (Prices: \$35-\$50). Two women include Alma Wiener, sister of Secretary Morgenthau, whose dreamy semi-abstractions at Nierendorf recall a dreamy childhood (prices \$200-\$600) and Anna Meltzer at Vendome who has a fondness for psychological studies of modern satyrs and robust females firmly painted in various states of undress (artist will not quote prices).

## IN WATERCOLOR

**T**HE watercolor group at Georgetown is what the French call *fin*, that is subtle, discerning, endowed with certain qualities of re-



**YASUO KUNIYOSHI:** "Spanish Soprano," an important new oil at the Downtown.

all their size, are never static: that much at least is Baroque in feeling, though the artist has probably looked more often at Rembrandt than at any other. This combined interest in space, movement, and costume makes one wonder where the givers-away of mural commissions have been since Mané-Katz' arrival in 1940. Here would be a natural for a ceiling, for a synagogue, indeed for any kind of decoration destined to make people forget their human limitations. (Prices \$150-\$2,000.)

## PACIFICA

**T**IME was when a show of Oceanic art was something to dream through, a form of escapism as complete as going back for the third time to see a performance of Tabu. But the subtitle of the Brooklyn Museum's summer-long show, "The Cultures of the Pacific Front," tells a more realistic story. Prepared last spring, this review of the superb primitive arts of Oceania charts the latest theatres of battle with surprising accuracy. To the lean beauty of a Philippino bolo knife are added the more gripping associations of the word as recently seen in newsprint. Javanese batiks delicately veined as a petunia leaf recall both an ultra-refined culture and a late disaster. Other magnificently colored, handkerchief-soft weavings were made on the Island of Timor. New Ireland and the Tobriand Group (quick, the map) are among hot spots whose arts take an extravagant or fantastic turn. On view over the four months during which America was learning to be Pacific-conscious, this was a show to open eyes and broaden horizons.

Another downstairs gallery contains recent acquisitions, including a singularly luminous Blakelock and a rare and delightful William Rush woodcarving. Entitled *Winter*, the latter is a life-size figure of a boy rather comically huddled among those heavy draperies in which Rush reveals both his technical skill and his underlying naïveté.



**MANÉ-KATZ:** "The Thinkers," one of the solid, somber pictures from a show in the grand manner at Wildenstein's.



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# THE POSTER FRONT

POSTER contest sponsored by Artists for Victory, the Council for Democracy, and the Museum of Modern Art now has a deadline set at October 22 instead of October 15 as previously announced. Themes, slogans, and full information will be sent to artists by Artists for Victory, 101 Park Avenue, New York City.

A WEEKLY letter to graphic artists outlining current war information programs and stressing aspects which can be interpreted pictorially is distributed by the Office of War Information. Designed as suggestions, and placing the artist under no obligation to follow them, the letters should be useful in providing subject matter for poster designers as well as for cartoonists. They will be mailed free of charge to any artist who requests them from George H. Lyon, News Bureau, Office of War Information, Washington, D. C.

With the September 1 letter came a pamphlet prepared by the O.W.I. to provide background material on the twenty-seven United Nations. Its title: "The Thousand Million."

A STRING of gift horses are the paintings and the posters made from them exhibited at the galleries of the Associated American Artists in September. But since this "gift" is actually costing the people of the United States a good deal of money, the posters themselves and the operation whereby they came into being merit careful inspection.

"The modus operandi," Associated American Artists tell us, "was simple and direct." The gallery received the financial support of Abbott Laboratories, a North Chicago pharmaceutical firm, for the commissioning of sixteen paintings—principally by those artists most frequently sponsored by the Galleries—to be used as war posters. Government poster-issuing agencies were then consulted about their poster needs, commissions given out, and the finished paintings turned over to the agencies for reproduction and distribution in poster form. The Library of Congress, with whose qualifications as judges of poster effectiveness we are unfamiliar, passed on those paintings from which posters were to be made.

It all sounds and doubtless is very patriotic; incidentally it is also very shrewd. What have we been "given"? Just who benefits? The paintings themselves are the only "gifts," and each one accepted is to be issued at public expense in full colors in an edition of not less than 150,000. According to a policy set down by the Office of War Information, the Government pays

\$300 for poster designs with which it can do as it chooses. Top flight artists have expressed willingness to cooperate under these conditions. Obviously the \$300 each of the "gifts" thus represents, is such a small fraction of the total cost of production of the posters—involving making of colorplates, the paper, the printing, and the distribution—as to be almost negligible.

Who also benefits? Abbott Laboratories, who retain rights of reproduction of the paintings in their house organ and whose name appears in connection with all of the news stories concerning the project, have made a sound investment in "goodwill." Associated American Artists have actually persuaded the Government to launch a magnifi-

usually can have no real function in the war effort unless they are seen and understood by the lower third of our population as direct calls to direct action. It doesn't matter how handsome they are if they do not measure up in this respect. Picture and message must be clear and instructive. Few in this series are.

Principal weakness, and a serious one, is the fact that while many of the offerings are satisfactory war pictures, they are not suitable as posters. Painters like Joseph Hirsch, Aaron Bohrod, and Ernest Fiene failed to grasp the fact that a poster is not merely a good picture, but a special kind of picture in which boldness of design, strong carrying power, unity and simplicity of easily comprehended subject matter are absolute prerequisites. McKnight Kauffer, a really great master of

welders at work—should get across in factories. The salvage pictures by Jon Corbino and Andrée Ruellan might make the point with the *Ladies' Home Journal* set.

The Galleries' foreword to the exhibition informed us that this is a prelude to a larger showing of war pictures scheduled for April, that this group was experimental, that mistakes were made which will be avoided in posters to follow.

A MUST for the artists and the poster-issuing agencies toward whom ART NEWS' poster issue was primarily directed is the exhibition of war and defense posters from the United Nations at the Riverside Museum. Here many of the items reproduced in these pages may be seen in full color. Many more illustrate clearly the points made in that number.

There is an ample view of the direct impact through purely visual means in Russian posters. There is a broad representation of British issues from the early, weak attempts to the stronger, simpler, more direct recent ones. The Canadian group on the whole stands up well, with appeal to action heavily stressed.

By contrast with these and with some strong Dutch compositions, our own posters, both those issued by the Government and those turned out by private firms for morale building or advertising purposes, in general fare very poorly.

Nine Chinese posters, painted on cloth and sent to this country by Mme. Chiang Kai-shek, seem to be highly effective bits of propaganda.



"BLOWUPS" of pages from our August-September issue make one of the key exhibits at General Motors' giant poster exhibition in Detroit. Over 1,000 examples outline poster record since 1898.

cent publicity campaign for their benefit. Signed works of a group of artists, handpicked by them, will be posted throughout the country in millions of copies. Mere size of editions is no mark of success. But the figures in the case of this series are impressive in view of the paper shortage we have been hearing about. 57,000,000 copies of Benton's compositions were circulated here and abroad as ambassadors of Greater Associated American Art. 1,250,000 copies of Lawrence Beall Smith's poster have been printed by the Treasury (August ART NEWS, page 16). The painters, who also considered themselves "patriotic" in the undertaking, will surely not lose by this. Nor will the Galleries who stand to gain from every ounce of interest in the work of their protégés thus stimulated.

Let us take a look at the posters. War posters, as pointed out in ART NEWS' special August-September issue devoted to the subject, are no good unless they function. And they

poster art included in the group, has much to teach his fellows by way of the visual tricks. Unfortunately he turned out one of his few failures since the meanings both of the picture and of the legend "For the Conquered Steel! Not Bread" are ambiguous. If he intended to imply that the Axis feeds steel and not bread to the conquered, the legend should have said so clearly, and it also should have told us what to do about it. But the words can just as well imply that it is we who should send steel and not bread to the aid of the conquered. There is no room for double meanings here.

Some, however, seem to us to meet the requirements of special sectors of the population. Curry's large farmer illustrating the caption "Our Good Earth . . . Keep it Ours. Buy War Bonds" should strike a note in the rural districts where several hundred thousand copies are being distributed. Andrew Wyeth's "Our Enemies Will Use the Minutes We Lose"—Mars looming over

PHOTOGRAPHIC enlargements of all of the poster pages of ART NEWS' August-September issue were a special feature at General Motors' impressive poster exhibition shown during September at the General Motors' Building in Detroit. Wrote Frank Harting of General Motors to us: "You will be interested to know that the special section devoted to 'blow ups' of the ART NEWS pages is attracting much attention and favorable comment. We feel that it has added immeasurably to the intelligent interpretation of the exhibit in its entirety."

The exhibition itself, probably the most complete of its kind ever staged, packed in large crowds of visitors. Comprising 1,000 posters, it was borrowed from many sources. Historically it begins with lithographs of 1898 dealing with the Spanish-American War. World War I issues from many countries are well represented and rare Russian compositions from 1915 are included. Among contemporary United Nations posters come many from Britain, Canada, Latin-America, Russia, and China, in addition to a broad survey of what we have done in this country.



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# ART NEWS of AMERICA

(Continued from page 7)

erty, and the portrait of Washington. The same drawings illustrate the booklet recently issued by the Museum under the title of *Emblems of Unity and Freedom*.

## The Last Word

• Following its October 4 closing, the Museum of Modern Art's dramatic "Road to Victory" exhibition illustrated in our last issue will embark on a countrywide circuit. Simultaneously two smaller but identical editions of the show, both devised by Herbert Bayer, will go on tour,

one in the towns unable to accommodate the full-size photos, the other to leave shortly for England under the auspices of the Office of War Information.

• When New York University, at their summer ceremonies, conferred seven honorary decrees on distinguished men and women, Professor Charles Rufus Morey was the sole representative of the arts to be so honored. Dr. Morey, who fills the Marquand chair of art and archaeology at Princeton, is especially noted for his research in early Christian art.

## Parchment

(Continued from page 16)

the results so satisfying that they are herewith presented as a sort of laboratory report, in the hope that they will be of assistance to other creative artists searching for a new point of departure.

The history of the use of parchment has been a long, varied, and honorable one, dating from considerably B.C. It is probable that no one knows exactly when the ancient scribes began recording their more important documents on it, but there are well-preserved fragments at least 2,000 years old. Parchment has sufficient distinction to impress any one looking for a beautiful and durable surface for recording things. Why scarcely anyone in all those centuries employed it for completely aesthetic creations is one of those unanswerable questions.

That parchment is a surface for painting unequalled in beauty or durability by either canvas or paper is a belief which has been cherished for many years by George A. Hathaway. Hathaway, in the past decade, has become an authority on modern parchment through his almost endless study of the characteristics of skins of animals from all over the world and the most scientific ways of treating them. Since this sub-skin layer of tissue can be obtained from any type of animal, there was scope aplenty for his enthusiastic experiments and the great array of "skins" which he has prepared, dyed, and stretched like canvas are sufficient evidence that he didn't hesitate.

Not being a painter, Hathaway was forced to stop at that stage of the idea, however, and hope that someone would be enough interested to try painting on them. Several painters were, but most of them came to grief because they failed to investigate the inherent qualities of the material. Because of her interest in just this, Pereira was the ideal artist to take up where Hathaway stopped and experimental though her work has been, she has

very definitely ended up with art, an achievement in itself.

For small surfaces, Miss Pereira recommends unborn calf. Goat or hair sheep seem to be satisfactory for sizes up to 26 by 30 inches, while only born calf should be used for larger pictures. For anything over 30 by 34, buffalo might be good, although Hathaway hasn't tried one of those yet. Each parchment has an inside and an outside, either of which can be used, although they are quite different. In general, the outside is smooth and the inside rough. Possibly the one exception to this is the unborn calf, either side of which is smooth. The outside of the born calf is one of the smoothest surfaces known; the outside of the hair sheep has a slightly pebbly surface. There is, therefore, a very satisfactory range of surface textures.

In working on parchments, Miss Pereira found that there were three possible approaches. First, the surface could be completely covered by paint, as is a canvas. However, whereas the individual canvas has no unique contribution to offer, the parchment has, since no two are alike in texture or markings. For this reason, she feels that this is the least satisfactory approach.

The second possibility is the exploitation of the particular characteristics and properties of the individual parchment as a medium in themselves. Each skin has a unique set of markings caused by adhesion, in life, to the circulatory and skeletal systems of the animal. In most cases the parchments have been dyed, providing a stimulating, fast-color, chemically inactive ground. The dyes, incidentally, enhance the markings and lighter areas can be obtained by careful erasure. Some of the unborn calf parchments have a high degree of transparency which can be increased by glazes or reduced by abrasives. If this approach is used, the parchment itself controls, to a very great degree, the whole result, both in surface appearance and organizational qualities. In all of the most vital periods in art

history this retention of the inherent qualities of the materials used has been considered a fundamental.

In the third approach, the parchment is chosen for its possible contribution in the solution of a particular problem. Here again the inherent qualities of the material are of prime importance. Although, at first glance, this may seem like saying the same thing two different ways, actually one is the reverse of the other. In the first case, the material is allowed to demand the type of result; in the second, the proposed result demands the type of material. Obviously it is necessary to develop at least a nodding acquaintance with parchment surfaces by means of the second approach before the third one can be attempted with any degree of success.

Unlike canvas, which is a very passive surface on which to work, parchment inspires the use of a wide variety of mediums, sometimes all in the same composition. It can be primed with gum arabic, rabbit's glue, or commercial gelatin for use with watercolor, tempera, or gouache. Miss Pereira warns, however, that, since the priming is not waterproof, excessive amounts of water may cause a temporary but annoying puckering of the surface. If this doesn't disappear within a reasonable length of time, the reverse side should be sponged with a damp cloth which will, in effect, re-stretch the whole parchment.

Oil color can be used directly on the surface without preliminary priming. Miss Pereira's only word of warning here is that the pigment should be used just as it comes from the tube. If thinning is absolutely necessary, only turpentine should be used. Excessive oil in the paint causes oil stains which usually are a serious disfigurement. Excellent textural and relief qualities can be produced by the mixture of oil color with such fillers as sand, marble dust, or silex.

## The Gibson Girl

(Continued from page 15)

scene that we often forget Gibson's work in Europe. A study of his drawings dealing with England, France, and Germany will prove that he could also render convincingly the spirit and character of a foreign people. His popularity in Europe was only rivaled by that in America. His work showed the Europeans what Americans were really like. The Europeans, moreover, liked the way they themselves were portrayed. In England he drew society, but in France and Germany he enjoyed working with artists, models, the people of the theatre, and the lower middle classes.

At the height of his success, when Gibson had completely mastered his

If more transparency is desired, as it is certain to be on surfaces as beautiful as these parchments, the pigment can be applied as a glaze. There are several good binders for this purpose, among them stand oil, Venice turpentine, Damar or mastic varnish, and glyptal. Glyptal produces a surface very similar to enamel and when in emulsion with casein ammoniate is one of the few binders which does not affect the color of the pigment.

Any of these binders or any of the transparent lacquers can be used alone to increase the luminosity of a rough surfaced parchment, to bring out the natural grain, or to increase the transparency of some parchments. One of the most interesting lacquers used by Miss Pereira is Pais Perl. One coat produces a completely transparent film similar to that of a plastic; application of several coats reduces the transparency and adds a silvery quality. If this is used as a glaze, dyes are preferable to oil or dry color. A tendency to crack has often been used as an argument against glazes and lacquers, but this seems to have been largely overcome with the use of parchment, probably due to its exceptional elasticity.

Miss Pereira has obtained some very interesting surfaces by sprinkling mica and marble dust on wet glyptal emulsion. Glue, lacquer or varnish could also be used to hold the dust. Each particle of marble dust is a tiny reflector and when several million of these, more or less, are glued to a few square inches, the result is sparkling to say the least. It's not dazzling in the decorator sense, though.

There is a last word of caution. In one respect parchment is like canvas, only more so. It shrinks and expands with changes in temperature. However, if kept out of drafts and given reasonable care in other ways, a well painted parchment will last for as long a portion of forever as anyone has any right to ask.

difficult medium and was able to do just about everything he wanted with pen and ink, he decided to leave the United States and devote himself to the study of painting in Europe. However, the financial crash of 1907 made it imperative for him to return and resume his black and white work. Soon he was again creating brilliant drawings that had to do with American social history. His illustrations for Robert W. Chambers' popular *The Common Law* made many new friends for the artist. During World War I, Gibson was president of the Vigilantes Club formed by a group of artists pledged to contribute their efforts toward winning the war. The government made him Head of the Division of Pictorial Publicity. His fine contribution was recognized by France when he was made a Cheva-



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lier of the Legion of Honor and by Belgium when he was made an Officer of the Crown. In the Cincinnati exhibition are several paintings dealing with the present war, one of the most powerful is entitled *Europe* 1942.

Soon after the death of his close friend, John Ames Mitchell, the artist took over the editorship of *Life* at the moment when the flapper was first beginning her career. Robert Benchley, Dorothy Parker, Coles Phillips, McClelland Barclay, and John Held, Jr., were some of his associates. Gibson was not born to be an editor, and more and more he withdrew to the seclusion of Seven Hundred Acre Island in Maine to paint. Even in the 90s he was painting. A charming portrait in the exhibition, called *The Turn of the Century*, was done in 1898. It was not until 1932, however, when Gibson finally relinquished his ownership of *Life*, that he had time to devote himself entirely to oils. We might have expected him to have haunted the scenes of his black and white successes. Not so. Painting was something of a secret with himself and in some ways his work on canvas expresses more truly than his drawing the real soul of the artist, his honesty, freedom from the petty foibles of human nature, and his devotion to the decencies of everyday life. His Maine landscapes are pungent with winter cold and autumn color and his interiors are peopled with the sturdy men and women of Maine. Here is no caricature. All is direct, honest, and convincing. Deserted farms, sunlit quilting parties, covered bridges, blue water, dark pines, and snowbound villages—in each the artist has rendered with sure broad strokes of harmonious color its underlying qualities. There are also a number of oil

portraits in the exhibition of old men and young women, all painted with an uncanny ability to get a likeness and a masterly economy of means. Miss Sandy Goodwin, executed in 1942, is an excellent example of this economy. A simple palette of black, red, and yellow is used and an analysis of the brushwork proves that abstraction is not alone a monopoly of the Cubists. Edward Alden Jewell speaks of Gibson's painting as an "amazing demonstration of inextinguishable youth." He continues: "One is impelled to recognition of a talent audacious in its attack, absolutely undaunted by any painting problem that might present itself, and technically equipped to carry many an exploit through with real distinction. Make no mistake about it, Charles Dana Gibson is a painter."

To those familiar only with the artist's work in black and white, the canvases are a pleasant surprise. They bear witness to the fact that he has never relaxed to indolent retirement.

A word should be said about Gibson's influence. His dynamic black and white line was flexible and sure. It created a whole school of followers, but their work lacked the tang of the original. We have become so accustomed to imitations that we fail to allow sufficient credit to Gibson for his innovation and originality. In the nineties there was no one like him. Social commentators in the graphic arts have appeared in every sophisticated civilization and we recall the work of Constantin Guys, Cruikshank, Leech, Hogarth, and Daumier. Each had his own style and method and his particular period to chastise and love. Gibson will always remain the outstanding delineator in black and white of the growing pains of our nation as it strove towards social maturity.

## ART EDUCATION

SEVERAL major faculty changes are announced in leading educational institutions as the season opens. At Boston, William Germain Dooley, one-time associate editor and art critic of the *Boston Transcript* and head of the Boston Museum's Division of Museum Extension, has been appointed Director of the Museum's newly created Division of Education which merges the former Divisions of Instruction and Extension into a single unit. In addition to regulation gallery guidance and children's classes, an extension schedule numbering hundreds of free lectures in New England schools is planned.

At the Corcoran School of Art in Washington, Sculptor Heinz Warneke takes the place of Robert Laurent, who has been granted a year's leave to serve as artist-in-residence at Indiana University where an exhibition of his work is current. Peggy Bacon will teach drawing and composition at The Corcoran.

Since its founding thirty-four years ago, Harry Wentz has served on the staff of Portland's Museum Art School. His resignation has been announced. The artist-in-residence at Southern Illinois Normal University for the season will be Guggenheim Fellow and Carnegie International winner, painter Aaron Bohrod of Chicago, while the University of Vermont's first resident artist is thirty-two-year-old Vermont painter Francis Colburn.

Art Director Dorothy Waugh, Publicity Director of the Montclair Public Library, will teach in two New York City schools: advertising art at Cooper Union's Art School in addition to repeating her course in lettering, typography, and production at Parsons.

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## COMING AUCTIONS

### 19th Century Paintings; Furniture, Ornaments

IMPORTANT paintings, furniture, tapestries and bibelots belonging to the estate of the late J. Alice Maxwell of Rockville, Connecticut, will go on public auction sale at the Parke-Bernet Galleries, on the afternoons of October 8, 9 and 10, following exhibition from

au Bord d'une Rivière by Boudin, La Plage by Troyon, and canvases by Rosa Bonheur, Mauve, Israels, Theodore Rousseau, and other nineteenth century artists, as well as works of earlier European masters and contemporary Americans.

Sixteenth century Renaissance tapestries include a Flemish hunting tapestry and a Brussels weaving, Return of Scipio Africanus. Of



LUCA GIORDANO'S "Diana with Nymphs and Satyr," an important Baroque work, will be sold at the Parke-Bernet Galleries with other Sears canvases which comprise a record of American collecting.

October 3. The sale is by order of the executors of the estate, Frederick N. Belding, Howard W. Bennett and the Hartford-Connecticut Trust Company.

French and English furniture features Régence and Louis XV and Louis XVI armchairs, many in Aubusson tapestry; Louis XV cheval screens in needlepoint; and mirrors. English and American eighteenth century furniture includes Chippendale, Sheraton and Hepplewhite chairs, tables, bookcases and chests.

The paintings offer *Fleurs et Chats* and *Mosquée à Alger* by Renoir, *Le Loing et les Coteaux de Saint-Nicaise* by Sisley, *Vaches*

additional interest are silver, bibelots, porcelains, jades, and Oriental rugs.

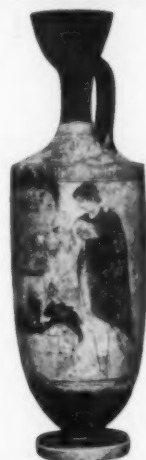
### Fine French Furniture; Old Masters

**D**ISTINGUISHED paintings, fine French furniture and decorations, the property of the estate of the late Herbert M. Sears of Boston, and sold by order of the heirs, will be dispersed at public auction sale at the Parke-Bernet Galleries on the afternoon of October 17, following exhibition commencing October 10.

Paintings by old and modern masters include *The Vintager* by Velasquez; *Landscape with Cattle*



A LOUIS XV palissandre marquetry commode mounted in bronze dore by Christophe Wolff, dated 1755, is among the French eighteenth century furniture included in the Sears sale.



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A LUXURIANT "Fleurs et Chats" is one of two Renoirs in the Maxwell Collection's group of nineteenth century paintings which will be held at the Parke-Bernet Galleries.

and Figures by Gainsborough; A Boat Passing a Lock by Constable; Mr Graves, Printseller by Whistler; Portrait of a Woman by Ferdinand Bol; Portrait of a Young Lady by Lawrence; Sir Brooke Boothby by Reynolds; as well as works by Diaz de la Peña, Isabey, Corot, Daubigny, de Hoogh, Winslow Homer, Inness, and other artists. These works originally derive from the collection of Mr. Francis

Bartlett of Boston, father-in-law of Mr. Sears and one of the first great American collectors. Begun in 1870 some six years before the Boston Museum of Fine Arts was founded, this group is notable for its catholicity of taste, indicative of the extremely varied interests of the buyer.

In the group of fine French furniture are a number of pieces signed by master cabinetmakers and mounted in bronze doré.

### From Canada

(Continued from page 11)

point. In its dispassion the picture has lost something of life. Michael Forster's *Stump in Snow* has likewise, though both paintings have distinction as decoration. Strangely enough Borduas' *Abstract No. 14* seems to retain life. Though this is an automatic painting, his reverie is happily not peopled by purely non-objective geometry, for to me anyway there is in this handsome pattern the distinct echo of the human form.

Among the Canadian scenists, Henri Masson and Surrey stand out. A note of sarcasm spices their work. Of the two I prefer Masson, for he has a more sensitive way of applying his paint. David Milne, one of the older men represented, also has a delicate touch combined with discipline of draftsmanship that can create a spacious landscape out of unbelievably little. Noah and the

Animals would completely misfire but for this lightness of touch. Sensitive too are Jack Nichols and Denyse Gadbois though they lack the discipline or experience to sharpen their statement to a more personalized point. They are in this way overshadowed by Lillian Freiman whose *Bird Market* has both charm and fullness of expression and by Louise Gadbois whose portraits show a shrewd understanding of the chic bourgeoisie.

The show as a whole is well balanced, but lacks the driving force of any one outstanding figure. This lack is largely compensated for by the delicately personal expression of each artist. With but one or two exceptions these pictures have a quality that lingers in the memory. If they fail to make the bludgeonlike impression on the mind that some of the Mexican titans achieve, they hold the visitor by more subtle methods. They strike a note more resonant than resounding. For a



group so widespread they show surprising unity. The work of a dozen women is included and to them should go especial praise for, while it retains a distinct femininity, it can rank among the strongest in the show. Conversely several of the men have an unusual sensitivity in color and brushwork, this in sharp contrast to a lot of previous Canadian painting characterized by a dry, coarse surface.

It is of course unfair to jump at too definite conclusions from such an exhibition because, in spite of its apparent unity, it is more like a course of hors d'oeuvres than the *pièce de résistance*. Group shows necessarily cannot do justice to each individual. But as an introduction to present day Canada, I feel it has been successfully chosen. A number of the pictures are outstanding; in addition to those previously men-

tioned there is Alfred Marier's *Waterfall* and the four Deschenes. As a group it shows a nation still very much rooted in Europe seeking quietly with self-restraint to find its own traditions through the work of individuals who have no axe to grind, no group policy to defend, searching each for himself to resolve his own interpretation of his country and his times. I admire already how far they have come.

## WHEN & WHERE TO EXHIBIT

AUBURN, N. Y., Cayuga Museum of History & Art. Oct. 6-Nov. 3. Finger Lakes Region Annual. Open to artists and craftsmen of Finger Lakes region. All mediums. Jury. Cash prizes. Works due Oct. 3. W. K. Long, Director, Cayuga Museum of History & Art, Auburn, N. Y.

CHICAGO, ILL., Mandel Bros., November, 6th Miniature Prints Annual. Open to active members. All print mediums. No jury. No prizes. Works due Oct. 24. No print to be larger than 3 x 5 inches, priced at \$5.00 or less. James Swann, Sec'y., 700 Schibert Ave., Chicago, Ill.

DALLAS, TEX., Museum of Fine Arts. Dec. 6-27. 2nd Texas Print Annual. Open to artists who have resided in Texas for 1 yr. prior to exhibition. All print mediums. Jury. Purchase prize. Entry cards due Nov. 26; works due Dec. 1. Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Tex.

DAYTON, O., Art Institute. November. Ohio Print Makers Annual. Open to artists born or resident in Ohio. All print mediums. Jury. No prizes. Exhibition circulates all year. Entries due Oct. 26. Margaret Weddell, Sec'y. to Director, Dayton Art Institute, Dayton, O.

DETROIT, MICH., Nov. 17-Dec. 20. Detroit Institute of Arts. Michigan Artists Annual. Open to Michigan artists, including those living outside state. All mediums. Jury. Cash & purchase prizes. Entry cards & works due Oct. 31. Detroit Inst. of Arts, Detroit, Mich.

ELMIRA, N. Y., Arnot Art Gall. Dec. 1-28. Elmira Artists 10th Annual. Open to residents of Elmira, Elmira Hts. & Horseheads. Mediums: painting, sculpture & ceramics. No jury. No prizes. Entry cards & works due Nov. 25. Mrs. Jeanette M. Diven, Director, Arnot Art Gall., Elmira, N. Y.

GREEN BAY, WIS., Neville Public Museum. November. Northeast Wisconsin Art Annual. Open to artists of Northeastern Wisconsin. Mediums: oil & watercolor. Jury. Cash prizes. Entries due Oct. 24. Neville Public Museum, Green Bay, Wis.

HARTFORD, CONN., Wadsworth Athenaeum. Oct. 25-Nov. 15. Connecticut Watercolor & Gouache Annual. Open to artists living in Conn. Mediums: watercolor and gouache. Fee \$3.00. Jury. Cash prize. Entry cards & works due Oct. 14. Alexander Crane, Wadsworth Athenaeum, Hartford, Conn.

LITTLE ROCK, ARK., Museum of Fine Arts. Nov. 1-30. Arkansas Painters & Sculptors Annual. Open to residents or former residents of Ark. (Competitors for purchase prize must be working & living in Ark. at present.) Mediums: oil & sculpture. Jury. Purchase & cash prizes. \$1 fee for each 2 entries. Group of works will be chosen to form traveling exhibit. Mrs. Blaezel Robinson, Director, Museum of Fine Arts, Little Rock, Ark.

LOWELL, MASS., Whistler's Birthplace. Year-Round Exhibition. Open to professional artists. All mediums. Fee: \$1.50 per picture. Jury. Single pictures received any time. John G. Wolcott, Vice Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

MADISON, WIS., Wisconsin Union. Nov. 4-Dec. 3. 9th Wisconsin Salon of Art. Open to artists living in Wis. for 3 years including past year, or for 10 years if now living outside the state, or who have studied there for 3 years. All mediums. Jury. Purchase prizes. Works due Oct. 26. Marion Friedrichs, Chairman, Union Gallery Committee, Univ. of Wisconsin, Madison, Wis.

MASSILLON O., Massillon Museum. Nov. 1-30. Seventh Annual. Open to residents & former residents of Stark (Ohio) and adjoining counties. All mediums. Jury. Purchase prize. No entry cards. Works due Oct. 22. Albert E. Hise, Curator, Massillon Museum, Massillon, O.

MONTCLAIR, N. J., Montclair Art Museum. Nov. 1-29. New Jersey State Annual. Open to artists born in N. J. who live there 3 mos. of year, or have lived there for past 5 years. All mediums. Jury. Awards. Entry cards due Oct. 3; works due Oct. 4-11. Mrs. O. A. Anderson, Sec'y., Montclair Art Museum, Montclair, N. J.

NEW YORK, N. Y., Academy of Allied Arts. Oct. 21-Nov. 10. 12th Autumn Annual. Open to all artists. Mediums: oil & watercolor. No jury. Entry cards & works due Oct. 10. Leo Naden, Director, 349 W. 86th St., New York, N. Y.

NEW YORK, N. Y., Metropolitan Museum of Art. Dec. 7-Feb. 22. Artists for Victory Exhibition. Open to American artists. Mediums: painting, sculpture & print. Jury. \$52,000 in purchase prizes. Photographs of entries due Oct. 15; works due Nov. 2-15. For further information write Artists for Victory, 101 Park Ave., New York, N. Y.

NEW YORK, N. Y., Metropolitan Museum of Art. Nov. 4-12. N. Y. Society of Ceramic Arts Annual. Open to members. Mediums: clay, terra cotta, stained glass and enamel. Jury. Entry cards due Oct. 26; works due Dec. 1. Mrs. W. P. Willets, Sec'y., Roslyn Hts., L. I., N. Y.

NEW YORK, N. Y., New York Historical Society. Oct. 31-Nov. 29. Allied Artists of America 29th Annual. Open to all artists. Mediums: oil, watercolor, sculpture & mural designs. Non-members entry cards & works due Oct. 22; members Oct. 26. Jury. Prizes. Mildred N. Kelsey, Asst. to Sec'y., 630 Lexington Ave., New York, N. Y.

OMAHA, NEB., Joslyn Memorial. Dec. 1-31. Six States Exhibition. Open to artists whose legal residence is in Neb., Ia., Kan., Col., S. D., or Mo. Mediums: oil, watercolor, print, drawing, small sculpture & pottery. Jury. No prizes but outstanding artists in watercolor & oil will have privilege of one-man show.

Entry cards & works due Nov. 9. Joslyn Memorial, Omaha, Neb.

PHILADELPHIA, PA., Pennsylvania Acad. of Fine Arts. Jan. 25-Feb. 28. 138th Annual of Painting & Sculpture. Open to living American artists. Mediums: oil & sculpture. Jury. \$6,000 in purchase prizes. Also cash prizes & medals. Entry cards due Dec. 30; works Jan. 4. Joseph J. Fraser, Jr., Sec'y., Broad & Cherry Sts., Philadelphia, Pa.

ST. LOUIS, MO., St. Louis Artists Guild. Dec. 3-Jan. 1. 12th Annual Exhibition. Open to artists residing within 30 miles of St. Louis. \$1 fee for non-members. Mediums: watercolor, pastel, batik, weaving, pottery, leather work & wood carving. Jury. St. Louis Artists Guild, 812 Union Blvd., St. Louis, Mo.

SHREVEPORT, LA., State Art Gallery. Nov. 1-28. Shreveport Art Club Members Annual. Open to members in good standing (membership open to artists residing in South; dues \$1). All mediums. Jury. Prizes. Entry cards due Oct. 15; works Oct. 18. J. H. Smith, Sec'y., 305 Greenwood Rd., Shreveport, La.

SPRINGFIELD, MASS., Museum of Fine Arts. Feb. 7-28. Springfield Art League Annual. Open to members (membership dues \$3). All mediums. Jury. Cash prizes. Entry cards due Jan. 26; works Jan. 28. Miss Helen Knox, Exhibition Sec'y., 129 Summer Ave., Springfield, Mass.

WASHINGTON, D.C., Corcoran Gall. of Art. Oct. 17-Nov. 8. Washington Watercolor Club 47th Annual. Open to all artists. Mediums: watercolor, pastel, drawings, lithographs & etchings. \$1 fee for non-members. Out-of-town entry cards due Oct. 3; local Oct. 9. All works due Oct. 9. Jury. Cash prizes. Frances Wheeler, Sec'y., 2325 20th St., N. W., Washington, D.C.

WILMINGTON, DEL., Delaware Art Center. Nov. 1-Dec. 5. Wilmington Soc. of Fine Arts Annual. Open to service men at Ft. Miles or Ft. Du Pont, members of Wilmington Soc. of F. A., and former pupils of Howard Pyle. Mediums: oil and sculpture. Jury. Cash prizes. Entry cards & works due Oct. 26. Wilmington Soc. of the Fine Arts, Park Drive & Woodlawn Ave., Wilmington, Del.

WOLCOTTVILLE, IND., American Monotype Society. Nov. 1942-Jan. 1944. 3rd Traveling Annual. Open to artists living in U. S. Medium: monotype. \$3.00 fee. Exhibition will tour country. Entry cards & works due Nov. 1. Paul W. Ashby, Wolcottville, Ind.

YOUNGSTOWN, O., Butler Art Institute. Jan. 1-31. 8th Annual New Year Show. Open to residents & former residents of O., Pa., Va. & W. Va. Mediums: oil & watercolor. Jury. Purchase & cash prizes. Entry cards & works due Dec. 12. Secretary, Butler Art Inst., Youngstown, O.

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## COMPETITIONS & SCHOLARSHIPS

GUGGENHEIM MEMORIAL FOUNDATION: Fellowships of \$2,500 each for one year's research, or creative work in fine arts, including music. Open to all citizens of U. S. between ages of 25 and 40, or in exceptional cases, over 40. Selections to be made on basis of unusual capacity for research, or proved creative ability. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., N. Y. C.

NATIONAL WAR POSTER COMPETITION: Council for Democracy, Museum of Modern Arts & Artists for Victory offer \$2,700 in war bonds for posters on 7 different themes. Open to artists & photographers living in U. S. & its dependencies on condition they enroll as associate members (no dues) of Artists for Victory for 1 yr. or enroll as artist volunteers in their local Civilian Defense Councils. Design must be vertical & must measure 24" by 34". Competition closes Oct. 22. Artists for Victory, Inc., 101 Park Ave., New York, N. Y.

PHOTOGRAPHIC COMPETITION: 122 prizes of war bonds amounting to \$5,125 for photographs portraying an activity of, or symbolic of the spirit of the American Red Cross. Two classes of awards as follows: 36 prizes for best photographs submitted each month in Oct., Nov. & Dec., to be followed with 14 grand prizes chosen from the monthly winners. Entries may be submitted any time through Dec. Red Cross National Photo Awards, 398 Madison Avenue, New York, N. Y.

## THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

ANDOVER, MASS., Addison Gall.: John Greenwood, to Nov. 1. Contemp. Ptg. in Canada, to Nov. 8.  
ATHENS, O., Ohio Univ. Gall.: Walter Swan, to Oct. 21.  
BALTIMORE, MD., Museum of Art: Van Gogh: Contemp. Amer. Prints: Garrett Collection of Prints, to Oct. 18.  
Walters Gall.: Art of Etruria: History Pictures by 19th Century Artists, to Nov. 30.  
BETHLEHEM, PA., Lehigh Univ.: Lehigh Art Alliance Fall Annual, to Oct. 11.  
BINGHAMTON, N. Y., Museum of Fine Arts: Wm. Leitch to Oct. 31.  
BLOOMINGTON, IND., Indiana Univ. Art Center: Robert Laurent, sculp., to Oct. 10. Modern Amer. Ptg., Oct. 10-30.  
BOSTON, MASS., Doll & Richards: Amer. Ptg., to Oct. 24.  
Museum of Fine Arts: Paul Revere & his Environment, to Oct. 11.  
BOZEMAN, MONT., Montana State Coll.: Contemp. Amer. Figure Ptg.: Faculty Exhib., to Oct. 31.  
BURLINGTON, VT., Fleming Museum: Latin Amer. Art, to Oct. 15.

BUTTE, MONT., Art Center: Montana Ptrs., to Oct. 31.  
CHARLOTTE, N. C., Mint Museum: Queen Charlotte Exhib.: Old Georgian Silver: Carolina Artists, to Oct. 31.  
CHICAGO, ILL., Chicago Gall. Ass'n.: M. Lehman: E. Richardson: Wm. Kennedy, Oct. 10-31.  
Mandel Bros.: So. Side Art Ass'n. Exhib., to Oct. 10. John Fabian, to Oct. 30. B. Silbert: K. Goldberg, sculp., Oct. 12-31.  
CINCINNATI, O., Art Museum: Charles Dana Gibson Retrospective, to Oct. 25. Prints from Herbert G. French Bequest, to Oct. 30.  
COLUMBUS, O., Gall. of Fine Arts: Art from World Battle Fronts, Oct. 13-31.  
CONCORD, N. H., State Library: N. H. Art Ass'n., to Oct. 31.  
DAVENPORT, IA., Municipal Art Gall.: Jane Petersen, Oct. 8-Nov. 3.  
DAYTON, O., Art Inst.: James Peek: Know Ohio, to Oct. 31.  
DENVER, COL., Art Museum: Americans, 1942: Jozef Bakos, to Oct. 31.

ELMIRA, N. Y., Arnot Gall.: "Our Leading Watercolorists," to Oct. 31.  
FITCHBURG, MASS., Art Center: Art at Ft. Devens: Local Artists, to Oct. 6. Architecture by Carl Koch, Oct. 11-Dec. 1.  
FLINT, MICH., Inst. of Arts: Art of the Pacific Basin, Oct. 8-Nov. 15.  
GREEN RAY, WIS., Neville Public Museum: Jessie Chase, Oct. 4-25.  
GREENSBORO, N. C., Woman's Coll. (Univ. of N. C.): Howard Thomas, to Oct. 15.  
INDIANAPOLIS, IND., John Heron Museum: Paul Manship, sculp., to Nov. 8. International Watercolor Exhib., Oct. 10-Nov. 8.  
ITHACA, N. Y., Willard Straight Hall (Cornell Univ.): War Posters (1914-1920), to Oct. 24.  
KANSAS CITY, MO., Nelson Gall.: Contemp. Chilean Ptg., to Oct. 31.  
LOS ANGELES, CAL., Amer. Contemp. Gall.: Rudolf Jacoby, to Oct. 22.  
County Museum: Calif. Watercolor Soc. Annual, Oct. 4-Nov. 15. Calif. Craftsmen, to Oct. 31.

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Vigevano Gall.: Modern French Ptg., Oct. 4-31.  
MANCHESTER, N. H.: Currier Gall.: Ptg. of Life in Soviet Union; 100 Amer. Prints; Watercolorists; Pennell, prints, to Oct. 31.  
MASSILLON, O.: Massillon Museum: Clyde Singer; Walt Disney, drawings, to Oct. 31.  
MEMPHIS, TENN.: Brooks Memorial Gall.: Susan Knox; Costa Rican Arts & Crafts, Oct. 4-28.  
MILWAUKEE, WIS.: Art Inst.: Six Centuries of Portrait Masterpieces, to Nov. 15.  
Milwaukee-Dawson Coll.: Rockwell Kent, to Oct. 15.  
MINNEAPOLIS, MINN.: Inst. of Arts: International Watercolor Exhib., to Oct. 11.  
MONTCLAIR, N. J.: Art Museum: Amer. Ptg.; Ptg. on Glass & Embroidered Murals, to Oct. 4.  
MONTGOMERY, ALA.: Museum of Fine Arts: Work of Soldiers in Alabama, to Oct. 31.  
NEWARK, N. J.: Artists of Today: Isaac Muse, to Oct. 10. Group, Oct. 12-21.  
Art Club: War Posters of U.S., to Oct. 31.  
Museum: Thorne Miniature Rooms of European Periods, to Nov. 29.  
NEW HAVEN, CONN.: Free Public Library: Pvt. Rubin Schwartz, Oct. 7-16.  
NEW ORLEANS, LA.: Delgado Museum: Marine Hospital Watercolor Competition, Oct. 4-28. Camouflage for Civilian Defense, Oct. 5-26.  
NORWICH, CONN.: Slater Memorial Museum: Amer. Indian Watercolors, to Oct. 31.  
OAKLAND, CAL.: Art Gall.: Annual of Watercolorists, Pastels, Drawings & Prints, to Nov. 1.  
Mills Coll.: Pre-Columbian & Colonial Latin-Amer. Art, to Oct. 23.  
OKLAHOMA CITY, OKLA.: WPA Art Center: Parsons School of Design, to Oct. 22. Jay McVickers to Oct. 31.  
OLIVET, MICH.: Olivet Coll.: Drawings by Dali, Berman & Tchelitchev, to Oct. 12. Prints from 15th-17th Centuries, Oct. 12-26.  
PHILADELPHIA, PA.: Art Alliance: E. Coyne, Oct. 2-23. Invitation Exhib.: H. Johnston & M. Leone; Handcraft in Glass, Oct. 6-Nov. 1.  
Penna. Acad. of Fine Arts: Ptg. from Permanent Collec., to Oct. 24.  
Print Club: "Horse & Buggy Days"; Leonard Pytlak, prints, to Oct. 14.  
Woodmere Gall.: Members' Annual, Oct. 4-21.  
PITTSBURGH, PA.: Carnegie Inst.: Thorne American Miniature Rooms; Western Penna. Artists, Oct. 8-Dec. 2.  
Univ. of Pittsburgh: Early Maps, to Nov. 12.  
PITTSFIELD, MASS.: Berkshire Museum: Lee Ramsdell, Oct. 3-31.  
PORTLAND, ORE.: Art Museum: Posters of United Nations; Ancient Amer. Art; Oregon Ptg., Oct. 15 to Oct. 31.  
PROVIDENCE, R. I.: Art Club: Pertha Noyes, drawings, to Oct. 11. G. Mast & F. Sisson, Oct. 13-25.  
RACINE, WIS.: Wustum Museum: Loan from Milwaukee Art Inst. Collec., to Oct. 15.  
RICHMOND, VA.: Va. Museum of Fine Arts: Anna Huntington, sculp., Oct. 6-26.  
ROCHESTER, N. Y.: Memorial Art Gall.: Art of Australia, to Oct. 31.  
ROCKFORD, ILL.: Art Gall.: Aaron Bohrod; Rockford & Vicinity Young Artists Annual, Oct. 5-Nov. 1.  
SACRAMENTO, CAL.: Crocker Gall.: Antonio Setomayer, Oct. 4-31.  
ST. LOUIS, MO.: City Art Museum: Tibetan

Show, to Oct. 15. Prints by Canaletto; Amer. Prints; Kokoschka, to Oct. 27.  
ST. PAUL, MINN.: St. Paul Gall.: Sports-men's Show, to Oct. 31.  
SAN ANTONIO, TEX.: Witte Memorial Museum: Douglas Parshall, to Oct. 7. Fourth Texas General, Oct. 11-25.  
SAN DIEGO, CAL.: Fine Arts Gall.: "Life in the Service," to Oct. 7.  
SAN FRANCISCO, CAL.: de Young Memorial Museum: 20 Centuries of Theatre & Dance, to Oct. 15.  
Elder & Co.: Elaine Cornford, Oct. 5-24.  
Fairway Art Gall.: Portraits of Children, to Oct. 31.  
Palace of Legion of Honor: Movies in the Making, to Oct. 12. Stanley Wood, to Oct. 20. Sculp. for Children, to Oct. 31. Haseltine, sculp., from Oct. 6.  
SANTA BARBARA, CAL.: Museum of Art: Robert Edmund Jones; Old Masters, to Oct. 15. Ernst & Karin Van Leyden; Indian Frescoes, to Oct. 31.  
SANTA FE, N. MEX.: Art Museum: Russell Cheney; Red Cross Posters; Group, to Oct. 31.  
SARATOGA SPRINGS, N. Y.: Skidmore Coll.: Rivera; Orozco; Siqueiros, Oct. 6-20.  
SEATTLE, WASH.: Art Museum: Northwest Artists Annual; Latin-American Art; Women Ptg. of Wash., Oct. 7-Nov. 8.  
Henry Gall.: Ancestral Sources of Modern Ptg., to Oct. 31.  
SIOUX CITY, IA.: Art Center: Children's Art, to Oct. 31.  
SO. HADLEY, MASS.: Mt. Holyoke Coll.: Silk Screen Prints, to Oct. 4. Ptg. & Sculp. by So. Hadley Artists, Oct. 7-29.  
SPRINGFIELD, ILL.: State Museum: Adolph Heinze; Chinese Stone & Marble Heads, Oct. 4-Nov. 27.  
SPRINGFIELD, MASS.: Museum of Fine Arts: Inter-City Exhib., to Oct. 11. Henry Scott, to Oct. 18. Portraits of Famous People by Famous Artists, Oct. 4-31.  
G. W. V. Smith Gall.: Children's Ptg., to Oct. 17. Contemp. Artists, Oct. 4-25.  
SPRINGFIELD, MO.: Art Museum: Ptg. by Stevens Coll., Oct. 3-30.  
TOLEDO, O.: Museum of Art: Contemp. British Art, Oct. 4-25.  
TORONTO, ONT.: Art Gall. of Toronto: C. W. Jefferys; Art by Children of So. Africa, to Oct. 11.  
URBANA, ILL.: Univ. of Ill.: Jerry Farnsworth, Oct. 4-Nov. 1.  
UTICA, N. Y.: Munson-Williams-Proctor Inst.: John Castigan; Isabelle Bishop, drawings, to Oct. 31.  
WASHINGTON, D. C.: Smithsonian Inst.: Beatrice Field, drawings, to Oct. 31. Whyte Gall.: Mary Elizabeth Partridge, Oct. 12-30.  
WELLESLEY, MASS.: Wellesley Coll. Art Museum: Picasso, to Oct. 18.  
WILLIAMSTOWN, MASS.: Lawrence Art Museum: 18th Century British & Amer. Portraits; Cleveland Artists, to Oct. 31.  
WILMINGTON, DEL.: Delaware Art Center: Chinese Ptg. of 18th-20th Centuries, to Oct. 25.  
YOUNGSTOWN, O.: Butler Art Inst.: Annual New Year Show Circuit Exhibit; Helena Hastings, to Oct. 4. Know Ohio Exhib., to Oct. 11. Hans & Rona Hansen, Oct. 9-25. Modern Ptg., Oct. 9-Nov. 1.  
ZANESVILLE, O.: Art Inst.: War Posters, to Oct. 8. Orrefors Glass, to Oct. 25. Road to Victory, Oct. 8-25.

### NEW YORK CITY

A.C.A., 26 W. 8. . . . . Schrouder, to Oct. 3  
Phil Evergood, Oct. 12-31  
Allison, 32 E. 57  
Contemp. Drawings & Etchings, to Oct. 15  
Amer. British, 4 W. 58  
A.W.V.S. Poster Exhib., Sept. 26-Oct. 3  
Ptg. & Sculp. Group, Oct. 5-17  
Argent, 42 W. 57  
Martha, Louise & Mary Schaefer, to Oct. 3  
Group, Oct. 5-17  
Art Students League, 215 W. 57  
Ptg. by instructors, to Oct. 16  
Assoc. American, 711 Fifth  
Anderson: Head to Oct. 6  
Etchings & Lithographs, to Oct. 30  
Avery Library, Columbia Univ.  
Landscape Architecture & Gardening, to Oct. 28  
Babcock, 38 E. 57  
19th & 20th Century Americans, to Oct. 10  
J. Alden Weir, Oct. 12-31  
Parzansky 600 Madison. . . . . Group, to Oct. 15  
Bignou, 32 E. 57  
Amer. & French Ptg., to Oct. 10  
Jane Berlandina, Oct. 12-31  
Brooklyn Museum. . . . . Hogarth Prints, to Dec. 13  
Peruvian Pottery & Textiles, Oct. 9-Nov. 11  
Buehholz, 32 E. 57  
European & Amer. Ptg. & Sculp., to Oct. 10  
Fernand Léger, Oct. 12-31  
Clay Club, 4 W. 8  
Sally Bedkin, sculp., Oct. 12-Nov. 14  
Contemp. Arts, 106 E. 57  
Pre-Senson Group, to Oct. 16  
Coord. Council of French Relief Soc.  
451 Madison . . . . . Jean Pages, to Oct. 10  
Downtown 43 E. 51  
Contemp. Amer. Art, to Oct. 10  
Durand-Ruel, 12 E. 57  
19th & 20th Century French, to Oct. 31  
Duveen Bros. 729 Fifth  
Great Dutch Masters, Oct. 8-Nov. 7  
Eighth St., 33 W. 8. . . . . William Fisher, Oct. 4-28  
Ferargil, 60 E. 57. . . . . Early Americans, to Oct. 17  
French, 51 E. 57  
Masters of French Art, to Oct. 31  
Gall. of Modern Art, 18 E. 57  
Group, to Oct. 15  
Grand Central, 15 Vanderbilt  
Founder's Show, to Nov. 12  
Heads & Horns Museum, N. Y. Zoological Pk.  
Robt. Rockwell, sculp., to Oct. 22  
Jones & Erwin, 15 E. 57  
19th Century Cast Iron Stoves, to Oct. 10  
Kleemann, 63 E. 57  
Rembrandt Etchings: Homer Martin, to Oct. 15  
Knoodler, 14 E. 57. . . . . Contemp. Artists, to Oct. 28  
Kohn, 608 Fifth  
John O'Hara Cosgrave, to Oct. 9  
Krushnar, 730 Fifth  
French & Amer. Drawings & Watercolors, Oct. 5-30  
Levy, Julien, 11 E. 57  
Maud Morgan, Oct. 13-Nov. 7  
Macbeth, 11 E. 57. . . . . Group, to Oct. 31  
Marquie, 16 W. 57. . . . . Ronnie Elliott, to Oct. 10  
Group, Oct. 12-31  
Matisse, 41 E. 57  
Ptg. for New Season, to Oct. 10  
Metropolitan Museum  
Frederic Remington, to Oct. 31  
As Russia Saw Us: Men Who Made America: British Prints to Nov. 15  
Midtown, 605 Madison. . . . . Group, to Oct. 13  
Doris Kingman, Oct. 13-31  
Milch, 108 W. 57. . . . . Amer. Group, to Oct. 31  
Merton, 130 W. 57. . . . . Annual Group, to Oct. 10  
Early Amer. Indian Decor. Art, Oct. 12-31  
Museum of Modern Art  
Modern School Architecture, to Oct. 18  
The America Cooperative, to Oct. 20  
Newhouse, 5 E. 57. . . . . English Portraits, to Oct. 31  
Newman, 66 W. 55. . . . . Women Ptg., to Oct. 10  
Group, Oct. 12-31  
New School, 66 W. 12  
Faculty Exhibit, to Oct. 4  
N. Y. Historical Soc., 170 Central Pk. W.  
N. Y. Stage in 1880's, to Oct. 25  
Neumann, 543 Madison  
Amer. & Eur. Ptg., to Oct. 24  
Nierendorf, 18 E. 57  
Louise Nevelson, sculp., Oct. 4-27  
Non-Objective, 24 E. 54. . . . . Group, to Oct. 31  
Old Print Shop, 150 Lexington  
19th Century Amer. Prints & Ptg., to Oct. 31  
Passedoit, 121 E. 57  
Watercolor Group, to Oct. 31  
Peris, 32 E. 58  
Darrel Austin, drawings, to Oct. 31  
Pinacotheca, 20 W. 58. . . . . Davis Heron, to Oct. 10  
Jan Hoewij, Oct. 13-31  
Rehn, 683 Fifth. . . . . George Picken, to Oct. 17  
Riverside Museum  
War & Defense Posters, to Nov. 8  
Rosenberg, 16 E. 57  
19th & 20th Century French, to Oct. 8  
Fernand Léger, Oct. 12-31  
St. Etienne, 46 W. 57  
Disney Drawings, to Oct. 17  
Schoenemann, 605 Madison  
Dutch Masters of 17th Century, to Oct. 31  
Sculptors Guild, Rockefeller Center  
Sculpture of Freedom, to Oct. 15  
Seligmann, 15 E. 57. . . . . Group, to Oct. 24  
60th St., 22 E. 60. . . . . George Ennis, to Oct. 10  
Celine Baekeland, Oct. 12-31  
Staten Island Inst. of Arts  
Staten Island Art Ass'n, Oct. 7-Nov. 28  
Studio Guild, 130 W. 57  
Callcott; Larsen, to Oct. 10  
Vendome, 23 W. 58. . . . . Group, Sept. 28-Oct. 10  
Joseph Buzzelli, Oct. 12-24  
Wakefield, 64 E. 55  
Ballet in Art, 1942, Oct. 5-24  
Washington Square  
Autumn Outdoor Exhib., Oct. 9-18  
Weyhe, 794 Lexington  
Sculptors' Drawings & Ptg. Sculptures, to Oct. 10  
Whitney Museum, 10 W. 8  
Permanent Collec., to Oct. 25  
Wildenstein, 19 E. 64. . . . . Mané-Katz, to Oct. 17

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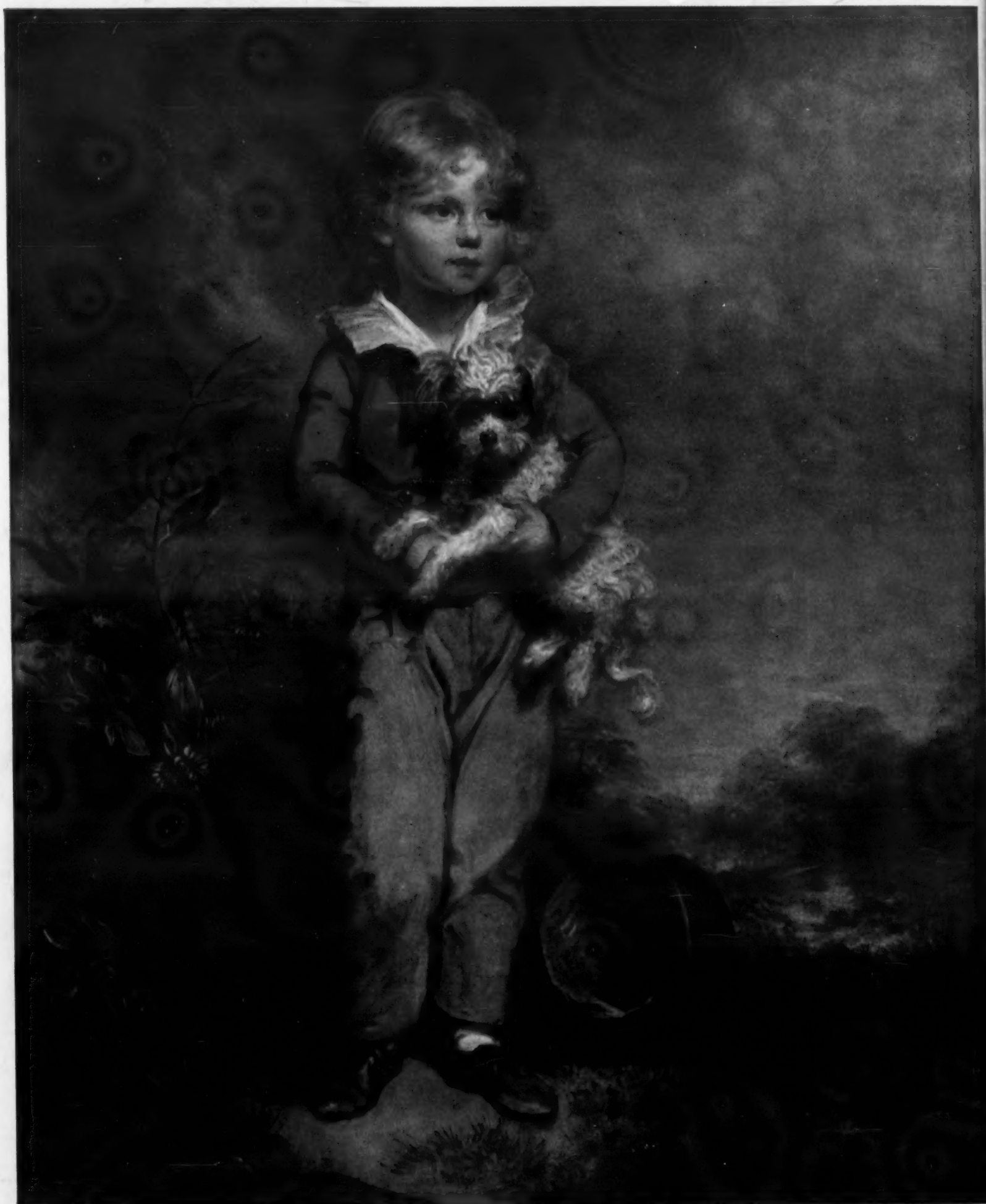
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